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Possibilities of Use: Juanita Care

Aya Ito: waku waku

Lori Gottlieb & Victoria Lansford: Adapting and Thriving

ART
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JACK DA SILVA

Lessons Beyond Lazaretto: Tontine

SALUTING THE MANIFEST CONTRIBUTIONS OF THE TENACITY AND RESILIENCE OF THE CRAFTS, ARTISTS, ART EDUCATORS, AND STUDENTS

Lessons Beyond Lazaretto: Tontine (2021)
Part of Upended: Jewelry in the Age of Covid, hosted by Mobilia Gallery
Sterling silver, copper, lumber pencils, rulers
Photo: M. Lee Fatherree

Lazaretto is a place of quarantine. Tontine represents a pledge.

This concept evolved over time into expressing the challenges of teaching/learning a hands-on craft remotely during quarantine.

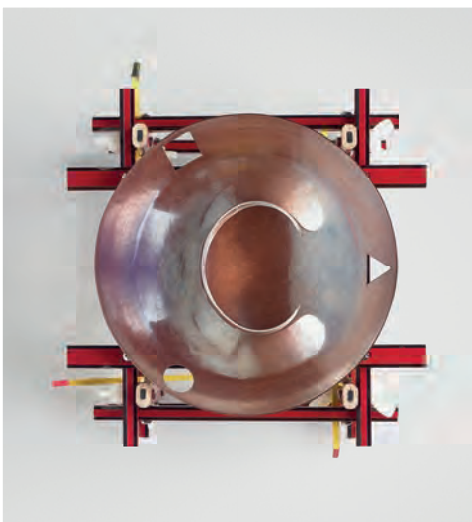

Photo: M. Lee Fatherree

Photo: Jack da Silva

Jack da Silva // jackdasilva.com
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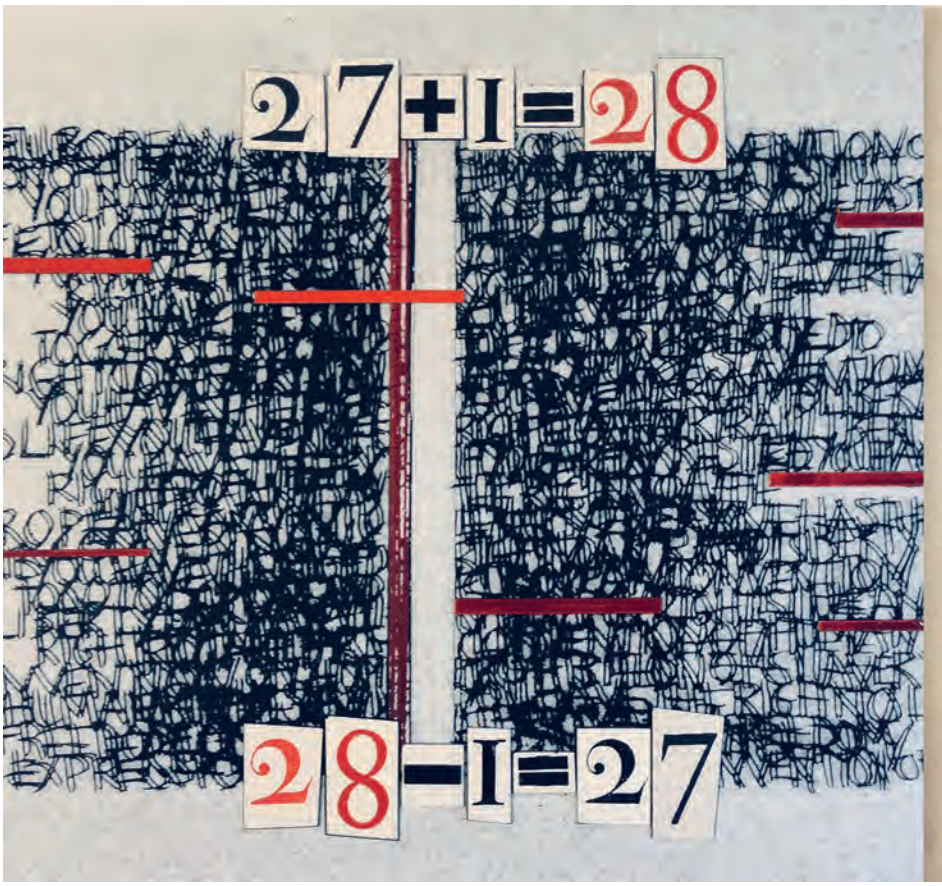

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METALSMITH

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Artists. Designers. Jewelers. Metalsmiths. The Society of North American Goldsmiths advances jewelry and metalsmithing by inspiring creativity, encouraging education, and fostering community.
www.snagmetalsmith.org

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Bodies are funny. I do not so much mean that they are humorous, but rather that they are sites of banality and confusion, at once familiar yet unknowable. As a topic, the human body is so broad and rich in complexity that it is easy to veer into oversimplification and generalization.

The columns and features of this issue present a range of contextual possibilities for thinking about the body. In "Findings," Olivia Shih highlights three artists for whom the pandemic has prompted a turn toward prioritizing self-care in their creative endeavors. Karen Smith's interview with British jeweler Emefa Cole invokes the body as a locale and a source. The international artists featured in "LOOK" stretch and pull the notion of corporeality every different direction.

Rebekah Frank profiles artist Erika Diamond, whose works respond to the body's soft susceptibility, focusing on how some bodies are subject to increased scrutiny and vulnerability. In "Adapting & Thriving" by Velina Robinson Glass, two jewelry and metal artists rework their studio practice and tools to accommodate changes in their bodies. Two features, one on Japanese artist Aya Ito by Elizabeth Essner and the other by matt lambert on Juanita Care's bespoke "grills," or mouthpieces, unravel the complexity of how individual bodies interact with the world around them. Both artists, in vastly different ways, master the delicate dance of communication with a focus on not just being heard but being understood.

We are living in a moment in which we are individually and collectively more acutely aware of our and other people's bodies, and in strange new ways. I cannot help but wonder what the future holds for how we think about bodies. As the second year of the pandemic ends and another begins, we keep moving forward into the unknowable, coming to terms with impermanence, and imagining the shape of our shared future as we go.

I hope you will reach out to share your imaginings: editor@snagmetalsmith.org.

—Adriane Dalton, Editor

The mission of *Metalsmith* is to explore, analyze, promote, and document excellence and innovation in the field of jewelry and metalsmithing. In achieving this goal, SNAG will produce and oversee the direction and content of a publication that will serve as a significant resource for the metalsmithing field. The editorial content of *Metalsmith* will emphasize contemporary activities, makers, and ideas and incorporate supportive content, relevant critical issues, and the exchange of viewpoints.

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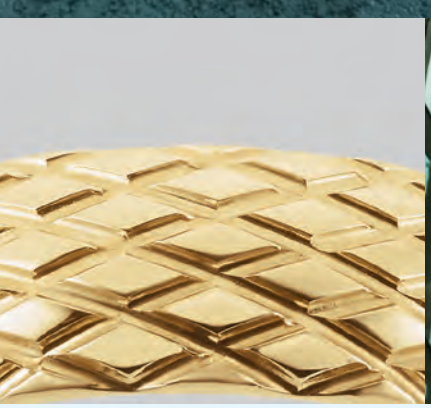

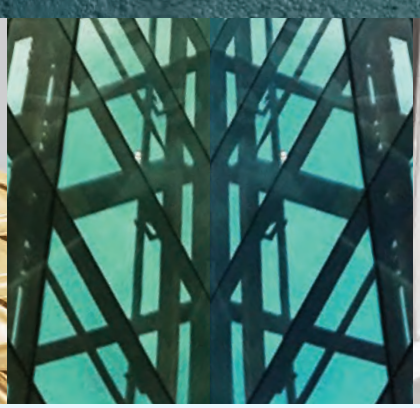

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Metalsmith 41.3 / Fall 2021

DEAR EDITORS,

I am writing in response to the article written about my work in the most recent issue (Vol. 41, No. 3).

The article is full of mistakes—titles, exhibitions, and gallery locations, not to mention a lack of sensitivity regarding my identity as a biracial person. The line about my father leaves me speechless. I did not "briefly connect" with him. He was dead.

As far as the commentary about the "metal-y-ness" of the CCA Jewelry/Metal Arts program—that was not my experience and I didn't say anything like that. I'm not quite sure what that even means. How can a metals program be too metal-y? It reads as a very public (and in print) critique of a program that has been a home for me since I attended the pre-college summer course with Jack da Silva in 1985. This inaccurate characterization could have jeopardized my personal and professional relationships with friends and colleagues.

Metalsmith is *the* magazine in the metals world and for many years I imagined my work featured on its pages. But not like this.

–Angela Hennessy

RESPONSE FROM THE EDITOR

Dear Angela,
I am deeply sorry for the across the board inaccuracies in Rebekah Frank's "Angela Hennessy: Individual Loss, Collective Grieving."

Though these mistakes originate in Rebekah's text, as Editor I take full responsibility for their impact on you as a professional artist and as a person. I apologize for the frustration, heartache, professional turmoil, and other harm this has caused.

Additional layers of review are being added to prevent this from happening in the future, but this does not excuse or absolve us.

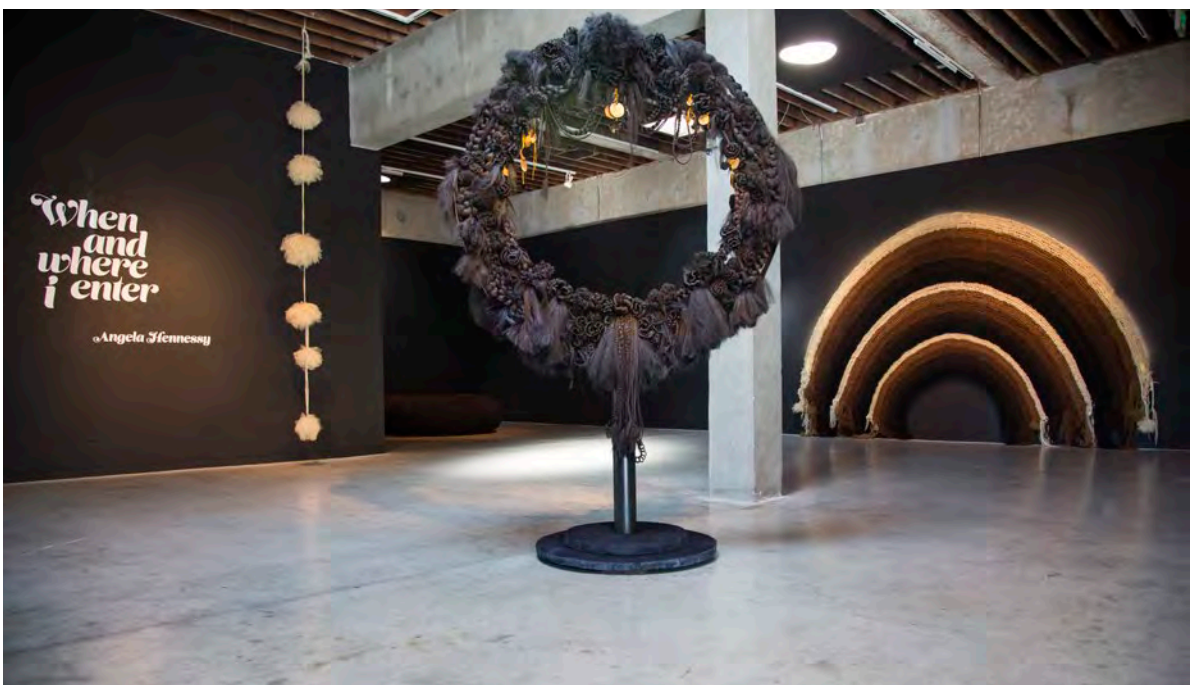
I am sorry that the opportunity for your work to shine in the pages of *Metalsmith* was tarnished by mistakes and misrepresentations.

–Adriane Dalton

CORRECTION

The following correction was provided by Rebekah Frank and Angela Hennessy:

> In the article "Angela Hennessy: Individual Loss, Collective Grieving," there was a mixup of titles. Hennessy's pieces *Mourning Wreath*, *Black Rainbow*, and *Unidentified Grieving Objects* were shown at her 2017 Southern Exposure solo show, *When and where I enter*. *Passed By This Way* was a group exhibition at Patricia Sweetow Gallery in 2018.



Installation view of Angela Hennessy's solo exhibition *When and where i enter* at Southern Exposure.

Photo: Minoosh Zomorodinia

JORDAN SCHNITZER **MUSEUM OF ART**

Image: Fowler Studio, 1906, Evanston, Illinois

A New Woman

Clara Barck Welles, Inspiration & Influence in Arts & Crafts Silver

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A Message from SNAG & Metalsmith

Dear Readers,

After a couple of challenging years, SNAG is looking at all the ways we can be most effective in this new landscape. Our publication, Metalsmith *magazine, will shift to a* ***triannual schedule in 2022*** *with larger issues and more online content. These changes will allow SNAG &* Metalsmith *to better serve the readership and mission as a critical resource in the field of jewelry and metalsmithing.*

Wishing you all the best this Holiday Season!
We look forward to ringing in a bright New Year with you.

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Lastly, a special Thank You to outgoing Board Member Kristin Beeler!

We have a goal of raising $25,000 to support the online infrastructure that will bring you:

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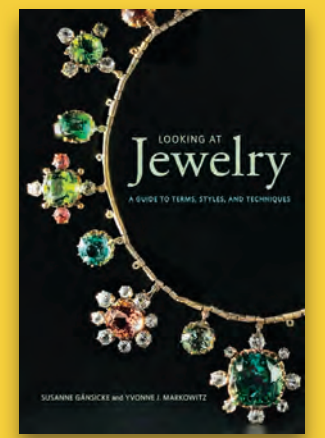

Looking at Jewelry
A Guide to Terms, Styles, and Techniques

Susanne Gänsicke and Yvonne J. Markowitz

The fascination with personal adornment is universal. It is a preoccupation that is primal, instinctive, and uniquely human. With a lively introduction that offers a cultural history of jewelry and its production, this accessible book—the first of its kind—offers concise explanations of key jewelry terms, styles, and techniques.

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TEMPORAL DISRUPTION: SCENES FROM THE PANDEMIC JEWELRY STUDIO

BY OLIVIA SHIH

WHEN THE COVID-19 PANDEMIC LANDED on US shores in spring 2020, most of us did not know what hit us.

For many independent jewelry studios, time took on a new dimension. Everything slowed down, even coming to a standstill in some cases. Galleries, museum gift shops, and stores were ordered to shutter their doors, and as a consequence, jewelry artists lost wholesale and consignment orders. Numerous craft and art fairs and other customer-facing events were abruptly cancelled or optimistically postponed.

As jewelry artist Julia Turner describes it, "I felt like I was in a bucket of molasses. I would forget what I was at the grocery store to purchase, it was so hard to think."[1]

Julia Turner, process shot, 2020

Photo courtesy of the artist

But while buying a carton of eggs became an hour-long ordeal due to long lines and brain fog, other transactions were picking up speed. Online sales increased at a fervent pace during lockdowns. Adobe reported that e-commerce in May 2020 increased 77 percent as compared to May 2019. Adobe's Digital Insights Manager Vivek Pandya stated that the surge in online spending was comparable to a four- to six-year growth.[2]

Although all jewelry sales dropped precipitously in the first few months of 2020, Edahn Golan, founder of Edahn Golan Diamond Research & Data, told CNN that fine jewelry sales increased 10 percent in August compared to the same month in 2019.[3] This trend might be attributed to the fact that the rich were either unaffected by the pandemic or had become richer, since their net worths ballooned with the booming stock market.[4]

Those who could afford to continued to purchase diamonds and gold jewelry. Fine jewelry was purchased as an investment, to commemorate personal milestones and special occasions, or simply as a form of escapism (especially with travel so restricted).[5]

For independent jewelry artists who experienced a whiplash between slowing down and speeding up, escapism was not an option, and many had to reevaluate and pivot their businesses. Here three artists recount how the pandemic affected the pace of their daily lives and careers.

Julia Turner (San Francisco)

On March 17, 2020, San Francisco went into lockdown. Julia Turner, a white, established jewelry artist, had sent her assistants home with tool and material kits a week earlier out of an abundance of caution. Now, with official shelter-in-place orders, Turner sat down to figure out which additional tasks she could mail to her assistants (including me), so that everyone could continue to work and get paid as they waited out the pandemic.

As the two-week lockdown turned into three weeks, then four, Turner received calls and emails from her galleries and stores canceling wholesale orders. The studio, normally a flurry of action, was now empty and quiet.

Julia Turner
Assorted necklaces, 2021
Wood, paint, glass, steel, silk, cable, oxidized sterling silver
Dimensions vary
Photo courtesy of the artist

"Internally, I stopped everything and hit pause," says Turner. "I let myself off the hook for being a producer of anything concrete." Instead of working nine to ten hours a day on production jewelry, the artist started drawing every day, giving her mind room to wander. She took the time to think, read, and absorb everything that was happening around her, both good and bad.

The pandemic brought mortality into sharp relief, prompting Turner to realign her priorities. Whereas before she was constantly churning out production jewelry to meet demand, now the artist began investing time and money in business coaching sessions. With the help of an expert, she built a stronger foundation for her business by adopting project management tools, streamlining the production process, doing a price audit, and more. These changes allowed Turner to structure her business to re-focus on creativity, so that production work could go back to being an extension and distillation of her material explorations and one-of-a-kind artwork.

To Turner, the steps she took were less about speeding up and "more of a reemergence." She explains that she experienced more of a creative evolution during the pandemic than she had in the five years prior, and that she had been "running on fumes" before the shift. For Turner, the pandemic reinforced that for her production work, studio assistants, and business to flourish, she had to take care of her own creative and mental health first.

Fati Genese of Sea Pony Couture (Oakland, CA, and Chiapas, Mexico)

Mental health also came into focus for Fati Genese in 2020. Genese, who teaches lapidary and runs her jewelry business Sea Pony Couture, experienced a financial drought in the first two months of the pandemic.

Genese lost her teaching job early on, which financially supplemented her jewelry business. She knew she had to pivot fast, so she set up a Patreon account and transitioned to online classes—but quickly realized she needed to purchase expensive recording and lighting equipment. Without funding, she could only offer subpar classes, which weighed on her conscience.

Genese refocused her business by releasing small-batch, limited edition jewelry with stone inlay. She sourced vintage rough stones from a family-owned stone supplier, and once the material for a specific design ran out, it was gone, generating a sense of urgency.

Things took a dramatic turn in May before she could fully test out her new business model. In response to the murder of George Floyd, social media influencers encouraged their followers to purchase from BIPOC businesses. Genese's work was constantly reposted on Instagram; even jewelry industry influencers like Danielle Miele of Gem Gossip noticed and shared her work. Orders for her inlay jewelry flooded in.

Fati Genese
Surfboard Ring, 2021
Sterling silver, lapis, turquoise, red tiger eye, obsidian, howlite
1¼ in. long
Photo courtesy of the artist

"I felt like a pair of cushiony hands lifted me back up, out of the darkness," Genese says. "I felt that artists of color were being looked at. I had been preparing for this for a long time, and I finally understood what success felt like."[6] Genese's sales in 2020 were at least double that of in 2019.

Feeling more financially stable, Genese turned to address her mental health. She was being emotionally squeezed out of the Bay Area, and the jeweler knew she needed a change of scenery.

"I wanted to be in the open air and warm water," says Genese, who is African American with Mexican heritage on her paternal side. In the spring of 2021, Genese moved to Mexico, exchanging the grind of city life for a more unhurried existence. She now travels between Mexico and the US to attend retail shows and to meet potential wholesale buyers.

Jera Lodge of Jera Lodge Jewelry (Philadelphia and Deer Isle, ME)

Jera Lodge also experienced a shift in mindset and geographical location during the pandemic. Lodge, a white jewelry artist who is known for her architectural, line-based jewelry made from steel and silver, had been running her jewelry business full-time for six years when everything came to a sudden stop. As a direct result of Covid-19, her jewelry sales dropped 75 percent.

After recovering from the initial shock, Lodge packed up her studio and home, sold off extra possessions, and moved from Philadelphia back to rural Northwest Pennsylvania to figure out her next steps. She decided to invest in Liz Kantner's Stay Gold Collective, a monthly subscription program that teaches independent jewelry businesses content planning, marketing strategy, and business data analysis. Lodge dutifully wrote frequent email newsletters to her mailing list and ramped up her Instagram presence. She started "Try-On Fridays," a weekly event during which she would post a video of herself trying on jewelry from her collections to Instagram Stories.

Despite Lodge's efforts, her sales did not fully recover. Her clients were people who had been severely financially impacted by the pandemic and could not spend money on jewelry that cost $75 to $750. More importantly, she came to a radical realization: she no longer wanted to make production jewelry.

For years, Lodge had spent long hours alone in her studio, where she struggled to find a balance between production demand and making time for more creative pursuits. The process was hard on her body and the solitude was sometimes unbearable. Since she was constantly working and planning for craft shows months ahead of time, she felt it was "difficult to get off a moving train."[7]

Metaphorically derailed by the pandemic, Lodge now had time to reconsider her plan for the future. In spring 2021, she accepted an invitation to work as a summer assistant at Haystack Mountain School of Crafts, a seasonal job she first held back in 2014. Retracing her steps in Maine opened new possibilities for Lodge. "In some ways, it feels like I'm back to where I started," she says. "But intensely working with a team to facilitate craft experiences for others is something I enjoy and missed so much."

The artist admits that she had doubts about parts of her jewelry business a year after she went full-time in 2016. "There is expectation and pressure to follow a certain path," Lodge says. "You go to school, intern, start a jewelry business, do consignment, then move to wholesale. It's not a wrong way to do this, but for the people it doesn't work for, it's easy to get trapped in it for too long."

Lodge still deeply loves making jewelry, but she will not be returning to her previous business model.

Most of us are probably not where we thought we would be two years ago. We didn't expect a virus to invade our bodies, the air we breathe, the plans we had, and our perception of time. But as humans, our instinct is to adapt and survive, whether that be restructuring an entire business to align with new priorities, moving to another country to swim in the ocean, or deciding to let go of an identity that no longer fits. If this pandemic has taught us anything, it is that an open mind might be our best chance at survival.

Olivia Shih is a contemporary jeweler, artist, and writer based in Oakland, California. Born in the US and raised in Taiwan, she is interested in the cultural nuances that can be explored through wearable sculpture. In addition to running her eponymous jewelry business, Olivia writes for Metalsmith *and* Art Jewelry Forum.

1 Julia Turner, phone interview with author, June 19, 2021. / **2** https://www.forbes.com/sites/johnkoetsier/2020/06/12/covid-19-accelerated-e-commerce-growth-4-to-6-years. / **3** https://www.cnn.com/2020/10/19/business/fine-jewelry-pandemic/index.html. / **4** https://www.theguardian.com/business/2020/oct/07/covid-19-crisis-boosts-the-fortunes-of-worlds-billionaires. / **5** https://www.latimes.com/lifestyle/story/2020-06-16/rich-people-buying-coronavirus-not-toilet-paper. / **6** Fati Genese, phone interview with author, June 29, 2021. / **7** Jera Lodge, phone interview with author, July 31, 2021.

Jera Lodge
CMYK Earrings, 2020
Silver, steel, spray paint
2¼ in.
Photo courtesy of the artist

THE MAGIC OF EMEFA COLE

BY KAREN SMITH

Emefa Cole, 2020.

Photo: Casey Moore

IN AN EFFORT TO FIND AND CELEBRATE jewelers of African descent, both as personal inspiration and for posterity in the midst of that tempest of a year 2020, I discovered the extraordinary jewelry work of Emefa Cole. Cole is Ghanaian-British and based in London. Her work is bold and life-giving; her path is as inspired by Ghanaian folklore as it is by naturally occurring life and destruction.

Last year, Cole's *Vulcan Ring* was acquired by the prestigious Victoria and Albert Museum in London because of its extraordinary "beauty of form and perfection of finish."[1] Her jewelry is experimental and unique, bold and sensuous, traditional and modern.

Karen Smith: How did you come to work with metals? Were you born into a family of metalsmiths?
Emefa Cole: I have always been creative and extremely curious. My journey into metalworking began completely by chance. I saw an ad in *Floodlight* [the UK university course bible at the time] for the National Diploma jewelry course at the London Guildhall University,[2] and thought it looked interesting. I don't think there have been any metalsmiths in my family, but there are creatives mixed with academics, politicians, educators, chefs, and others. It creates a beautiful balance.

You apprenticed with master goldsmiths in Ghana. What was the process like? Have you found many challenges? Has being a Ghanaian been an entry point?
I had a strong desire to learn the lost wax casting technique practiced in West Afrika,[3] especially from the Akan [Ashanti] goldsmiths who have a reputation second to none. I wrote down this dream as part of my five-year plan after graduation. In reality, it took longer than five years to happen, but the wait was worth it! I am so grateful that my tutor is the goldsmith of the *Asantehene*, the King of the Ashanti people. It has been an incredibly beautiful experience so far, and the only challenge has been the pandemic, which has affected all of us.

Emefa Cole
Vulcan Ring, 2012
Oxidized silver, gold leaf
42½ x 37½ mm
Purchased through the generosity of William & Judith, and Douglas and James Bollinger
Photo: Victoria & Albert Museum, London

Is the apprenticeship ongoing? When did it begin?
My apprenticeship is ongoing; it began in March 2020. I am very grateful to the Artists Information Company [the largest artist membership organization in the UK] for funding the first part of my ongoing journey learning from a true master. I can't wait to immerse myself again once we are all able to move around the world freely.

Are there many women in the jewelry trade in Ghana?
I can't say for certain, but I'm led to believe that there aren't any women in the trade in the region I'm working in.

Wow! Now that you have become a keeper of the tradition, how do you plan to carry it forth?
Encouraging and teaching others is something I'm really passionate about. That said, there are also ongoing conversations about how we can work together to encourage more young people—of all genders—to take up this incredible craft.

You've said that you want your work to encourage "a second look." I love the audacity of that! What does that mean to you?

I've always had a strong interest in the unseen world and what lies beneath the surface. I am also a strong believer in the fact that appearances can often be deceptive. As such, my beliefs are often imbued in my design philosophy.

Can you say more about your spirit practice and the unseen world, and how it manifests in your work?
I'm afraid it isn't a spirit practice per se. I just have a fascination with the things we can't often see, which are forced to the surface by the elemental forces.

Speaking of your beliefs, how did you come to commit to recycled metals in your work?
I think it is our collective responsibility to ensure that we leave this most generous Earth in a better condition than we found it. Using recycled materials should be second nature to all of us. I currently use 100% recycled silver and bronze, but have shifted to using single mine origin gold where possible. The economic development of the mining communities in West Afrika is extremely dear to me, and the company behind this project, Betts Metals, is doing a fabulous job to ensure sustained growth within the mining communities.

I love the many curves in your work: your rings are large and curvaceous; your necklaces hug the body. The work seems to caress as it adorns.
Although this isn't deliberate, it must come from within during the sculpting process. I find curvy and voluptuous forms quite pleasing. For instance, I'm fixated with the feminine form of the humble gourd; it's used universally but particularly in West Afrika and has now become a source of inspiration for a new body of work.

It feels so feminine, so womanly. Do you find inspiration in women's bodies? What is the process like of creating for women? Is it different for men?
I do find the female body to be incredibly fascinating, especially as a vessel for life and its transformative process throughout a lifetime. When creating for women and men, my main concern is that the pieces will be comfortable for the wearer. I don't necessarily have a different process in that sense.

As a woman who sculpts amazing work for women, are you your own muse?
Yes!

Do you design and produce everything yourself?
Yes. When in Ghana, I also cast everything myself. At home in the UK, I work with the best casting companies.

What's next/new for Emefa Cole professionally? How do you see your work transforming? Are you interested in incorporating new methods into your work?
I'm constantly learning and adapting; my end goal is to be able to focus on large scale metalsmithing in the future using sheet metal, stakes, and hammers!

I have to ask how the Covid pandemic influenced your work as an artist.
I have found rhythm in my solitary world of creating over the last couple of years, but I also appreciate the input of a select group of family and friends whose opinions I value greatly.

What a blessing in this very stress-filled and emotional time. Do you express the emotion in your work or is it more cerebral?
I am happiest when creating at the bench; it is a place where I can escape the noise and demands of our world and life in general. Just as when reading a great book, I tend to go on an intense journey with the pieces I'm working on and try to imbue them with as much genuine love as possible.

And it shows in the work!
My ultimate aim is to make the wearer feel that love and in turn and fall in love with their new acquisition.

Karen Smith is the founder and executive director of We Wield the Hammer, a metalsmith training program for women and girls of African descent. You can find her on Instagram @wewieldthehammer.

Emefa Cole
Afrika Ring, 2020
18k yellow gold, Tsavorite garnets
Photo: Simon Armitt

1 Davidson, Annabel. "Why the latest addition to the V&A's jewellery gallery is a coup for independent creatives" https://www.telegraph.co.uk/luxury/jewellery/latest-addition-vas-jewellery-gallery-coup-independent-creatives. / **2** London Guildhall University merged with the University of North London to form London Metropolitan University. / **3** Afrika, spelled with a k, is the traditional spelling

BODILY FORMS

BY OLIVIA SHIH

a

THE BODY. It is the source of pleasure, pain, and so much more. In childhood, our bodies befuddle us, losing teeth and growing new ones. In adolescence, our bodies are stretched tight with growth, then pummeled with acne and body hair. By the time we reach adulthood, each of us has developed a deeply complex relationship with our corporeal existence.

So what does it mean to have a body?

In this edition of LOOK, *Metalsmith* invited ten jewelry artists from around the globe to share their idiosyncratic understanding of the body. Their work addresses themes ranging from vulnerability to fragile masculinity to human-tech hybridity.

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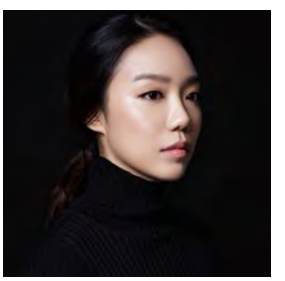

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/a/ Katja Prins, *Hybrid 12* (brooch), 2014. Chrome plated brass, dental resin. 90 x 90 x 55 mm. Photo: Merlijn Snitker. **/b/ Anke Huyben**, *Lekker Indrukbaar*, 2013. Bronze. 25 x 12 x 8 cm. Photo: Anjes Gesink. **/c/ Eunmi Chun**, *mandragora* (brooch), 2009. Pig's skin, small intestine of cow, silver, paper. 13½ x 11 x 8 cm. Photo courtesy of the artist. **/d/ Tobias Alm**, *The Pipe Wrench Lanyard*, 2019. Silicone, wool. 81 x 15 x 4 cm. Photo courtesy of the artist. **/e/ Violet Weiner**, *Axilla*, 2019. Quartz, underarm hair, sterling silver, epoxy plastic, rubber. 16 x 2½ x 2 in. Photo courtesy of the artist. **/f/ Marilyn Koch**, *We are a Colony*, 2019. Synthetic teeth, polymer clay, nugold. 11 x 11 x ½ in. Photo courtesy of the artist. **/g/ Eunsil Leem**, *Defendant two*, 2018. Silver, found brush. 3 x 1½ x ½ in. Photo courtesy of the artist. **/h/ Seulgi Kwon**, *Journey*, 2018. Silicone, pigment, thread, stainless steel. 115 x 100 x 50 mm. Photo: Myoungwook Huh. **/i/ Leslie D. Boyd**, *Say It's Perfect*, 2013. Copper, brass, 18k gold plate. 9 x 28.5 in. Photo: Harry Gould Harvey IV. **/j/ Zena Segre**, *Support Pads*, 2020. Ceramic, glaze, polyester webbing, machine sewn cotton thread, jean rivets, plastic buckles, adhesive. 35 x 2 x 14 in.; dimensions adjustable; shown on 5'2" body. Photo courtesy of the artist.

Opposite:

Katja Prins (The Netherlands)
Jewelry artist

I am both anxious and excited about the simultaneously healing-protective and toxic-destructive properties of technology. This ambivalent fascination provides imagery and ideas for a fluid, boundless world where humans and technologies are hybrid.

b

Anke Huyben (The Netherlands)
Jewelry designer

To hide the parts of my body I feel insecure about, I use certain postures. But in fact, these postures draw attention to these body parts. By wearing my bronze objects, I force myself into these comforting postures that, contrary to my intention, emphasize my vulnerabilities.

c

Eunmi Chun (Germany)
Artist

It is human nature to masquerade oneself or want to turn into another creature. The wish may be to simply hide one's appearance or to project one's true nature. The masquerade closes the gap between the outer reality and our inner minds.

Tobias Alm (Sweden)
Artist, craftsperson, and teacher

This piece of jewelry is specifically made to be worn only by me. Its silicone skin and woolen elements are very similar to my own body. My work has often been related to questions around masculinity and concepts of hybridity.

d

e

Violet Weiner (Maine, USA)
Jeweler's apprentice and experimental metalsmith

I investigate abstracting and transforming elements of the abject through the juxtaposition of objects and materials with different sociocultural connotations, residing between seduction and repulsion.

Marilyn Koch (New York, USA)
Area coordinator and instructor at Syracuse University

This piece puts into consideration the ways in which we are part of a larger whole by taking bodily components and configuring them into a colony of their own.

f

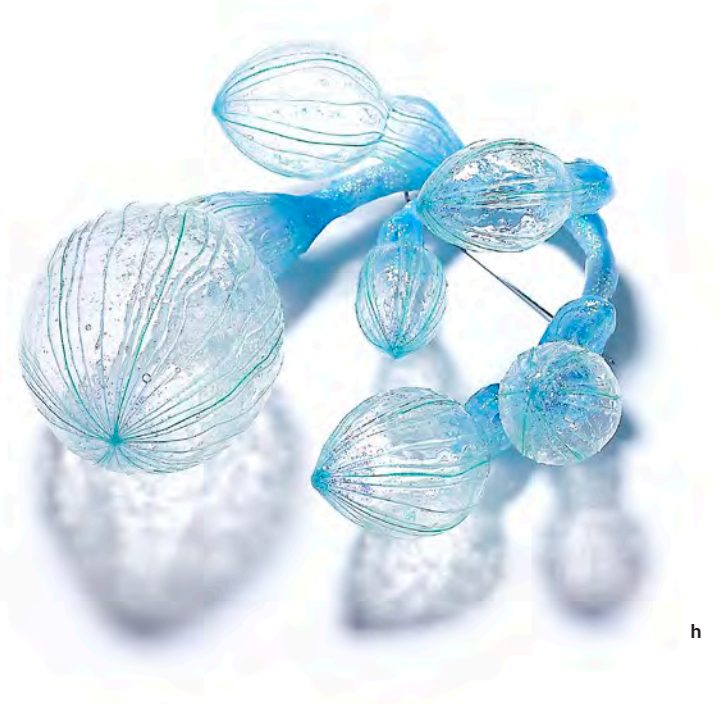
g

Eunsil Leem (Tennessee, USA)
Studio artist, community educator at Contemporary Arts Museum Houston

Some people believe that the body is a container that houses our soul. These words strike a chord with me, and I believe that our feelings and souls are conveyed through our bodies. My intention is to express our shared commonalities, in order to form an emotional consensus.

Seulgi Kwon (South Korea)
Contemporary jewelry artist and adjunct professor, Kookmin University, Seoul

Cells take on distinct forms at each stage of creation, growth, division, and extinction. This course of change gives rise to fantasies of unpredictable organisms and organic forms. These forms also resemble our lives.



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Leslie D. Boyd (Colorado, USA)
Artist, jeweler, and assistant professor of art, Metropolitan State University of Denver

In this cheeky necklace, a gold phallus stands erect at crotch level imbuing the wearer with bountiful (fragile) masculine energy.

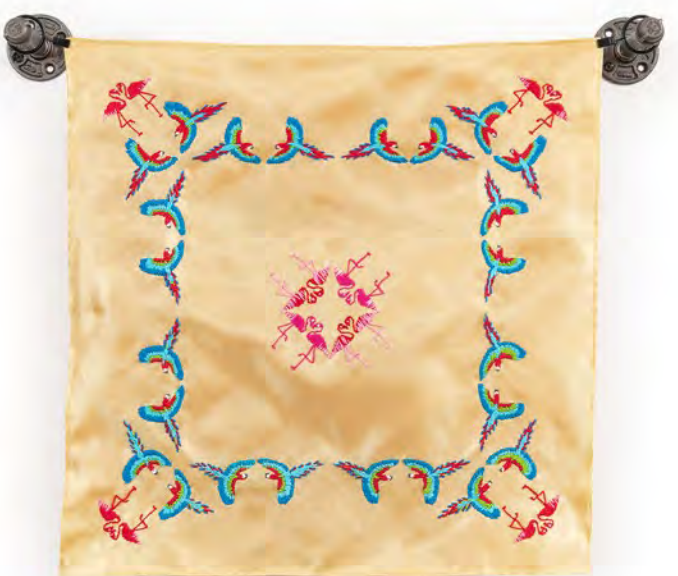
Zena Segre (Michigan, USA)
Interdisciplinary artist and arts educator

My work explores the complications personal protective modes create and aims to center imagination as an essential tool in our framing of gender, ornamentation, communication, labor, and the body.

j

ERIKA DIAMOND: EVERYDAY ARMOR—NECESSARY ADORNMENT

BY REBEKAH FRANK



TEXTILE ARTIST ERIKA DIAMOND is deeply curious about human fragility, specifically how bodies can be protected while interacting with others. Her work touches on situations ranging from the mundane to the horrific. She questions the concept of safety in our culture and creates work to protect her community from harm. Much of her work begins with thinking about skin, both as a sensitive organ for interpersonal connection and as the first barrier of protection for the body. Though not made of metal, her work relates to the use of jewelry as safeguards, whether as talismans for good luck or amulets to ward off evil, as well as the metalsmithing tradition of body armor.

Diamond's parents were professional ballet dancers, and she grew up backstage as they performed worldwide. The ballet company, including many gay men, became her second family. Through costumes and stage makeup, her extended family morphed into character before her eyes. As a young child viewing these nightly transformations, Diamond cultivated an appreciation for the power of performance and an awareness of the tools used to communicate a character's identity: elaborate costumes, transformative makeup, extensive training, and bodily awareness.

From an early age, Diamond was also aware of the complexity of human interaction on stage and off, as the gay members of her extended family dealt with the rigors of ballet life and the HIV/AIDS crisis. Her loved ones performed death on stage, were revived after the curtains closed, then lived with death day to day.

> "...Witnessing the short-lived careers of dancers and subsequent physical and mental health issues as the body [fails] and careers end suddenly had an early impact on me. This paired with my growing awareness of the people who were affected by HIV/AIDS … was like a cocktail of early onset existential dread."[1]

The wish to delay death, to balance the potential danger of each intimate engagement, and to protect her community became the drivers of Diamond's early work.

With these ideas in mind, Diamond explores intimate vulnerability in a series of wearable pieces using the fragility of eggshells. In *Eggshell Shirt for Hugging 2*, she sews eggshell fragments between layers of tulle to create a tunic. The shirt documents the interaction between two people in an embrace, capturing the fraught moment when bodies connect. Similarly, *Eggshell Glove for Shaking Hands* records the interactions of a casual greeting. In this series, Diamond examines the tension in navigating relatively mundane

This is the second essay in a multipart series celebrating artists whose practices illustrate *jewelry thinking*. These artists may or may not have a background in jewelry, but their work exhibits qualities that jewelry artists will recognize, including commitment to materiality, respect of process, and focus on the body.

Eggshell Shirt for Hugging 2, 2016
Eggshells, tulle, thread
28 x 20 x 6 in.
Photo: Zaire Kacz Photography

Opposite:
Frankie Bandana, 2020
Imminent Peril—Queer Collection
Kevlar fabric, cotton thread
22 x 22 in.
Photo: Terry Brown

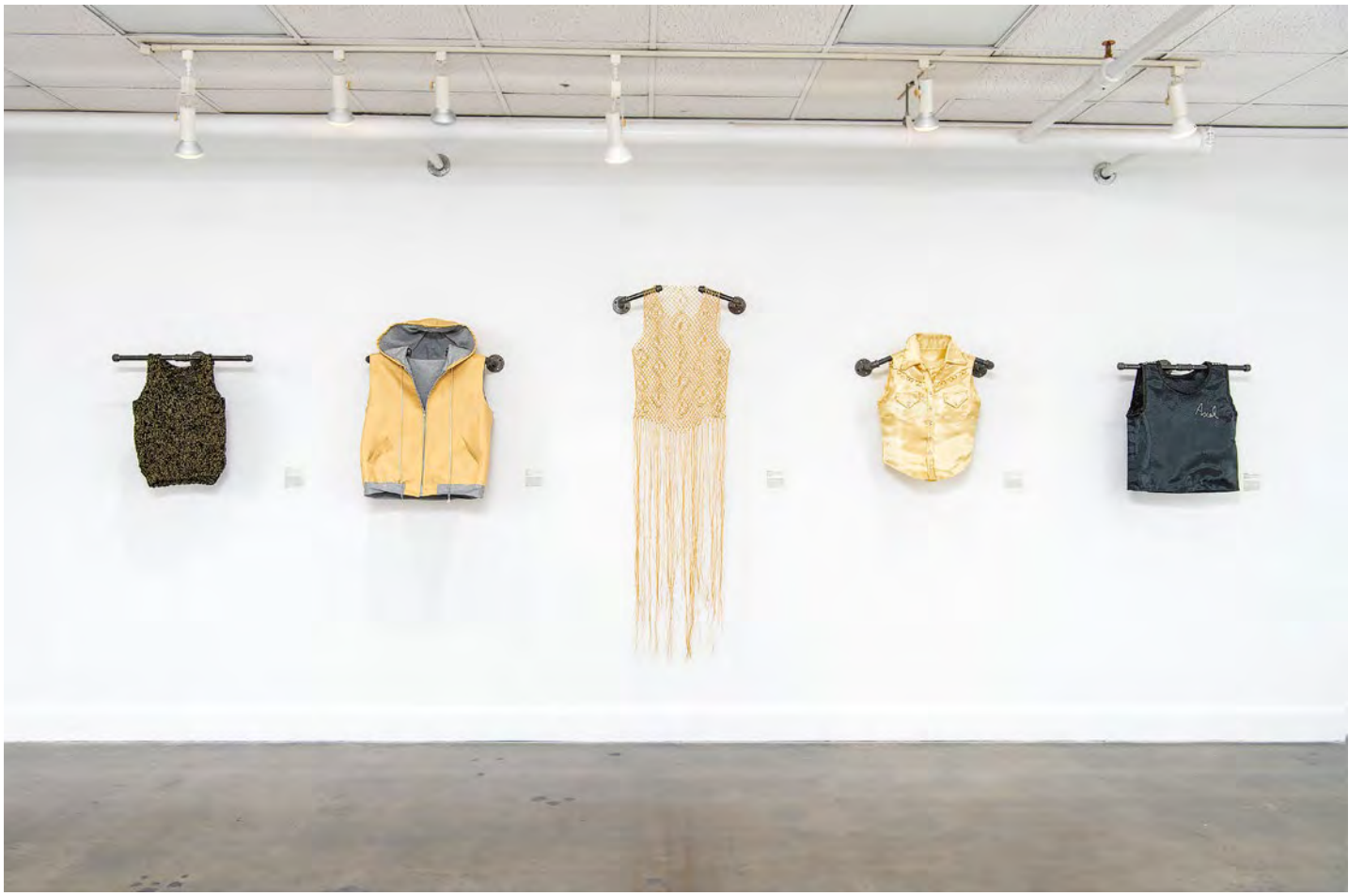
engagements. The performance of the act is implied, whether the viewer sees the act performed or not. The title of the work, and a general understanding of how eggshells respond to pressure, informs the unseen act.

In *Imminent Peril—Queer Collection*, a body of work started in 2017, Diamond looks at queer identity in the face of extreme tragedy: the 2016 mass shooting at Pulse Nightclub in Florida which resulted in forty-nine deaths of LGBTQIA+ club goers, the majority of whom were Puerto Rican and Black. Diamond addresses the fear that reverberated through the queer community after the shooting, including for herself as a queer artist. Diamond created the first piece, *Spider Vest (Imminent Peril—Queer Collection)*, as a fringed, bobbin lace vest of Kevlar thread. Initially conceived for an anonymous wearer, she later realized the intended wearer was herself.

This initial garment combines two traditionally inaccessible materials. Kevlar is a prohibitively expensive synthetic material five times stronger than steel used in bulletproof vests. Bobbin lace was historically used as decorative embellishment on garments as a display of wealth and status due to its specialized skill and time-consuming labor. Safety and adornment are expensive, placing them beyond the reach of most people. As Diamond's project expanded, she prioritized queer people in her community. She provides them with a high-tech, labor-intensive protective second skin, something previously reserved for the privileged few.

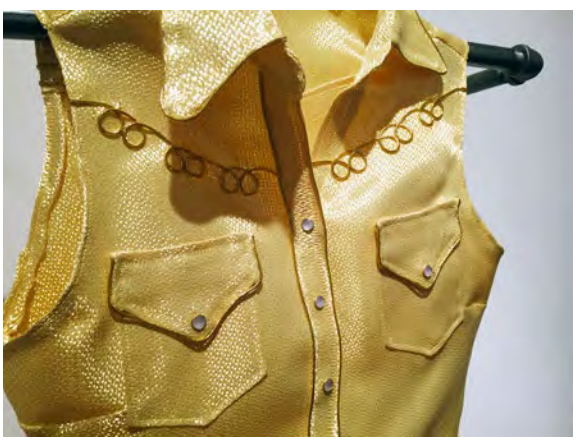
For these custom pieces, Diamond provides a questionnaire to determine a person's multi-faceted identity, individual style, where they spend time, and detailed body measurements for tailoring. She uses this information to create distinctive, wearable vests from Kevlar fabrics and materials, representative of each individual's unique fashion sense. While typical bulletproof vests are functional and uniform, Diamond's vests are patterned, Victorian-inspired, collared, knit, or hooded with cords, buttons, lace, tulle, and other embellishments—essentially fashion-inspired reimaginings of armor. Since Kevlar feels scratchy and stiff, Diamond lines each vest with jersey, linen, or silk to make it comfortable against the skin. Each vest's title includes the name of the person who inspired it, and, when displayed, the wall text includes their experience related to the creation of the piece. Diamond's everyday armor celebrates and represents the respondent's individuality, while honoring their fashion choices, queer identity, and gender expression.

Kevlar posed material challenges for Diamond. The weave of the premanufactured Kevlar fabric is fragile and difficult to sew into complex garments. While it can be cut with high-quality scissors, it tends to fray. At a STEAM Studio residency at the University

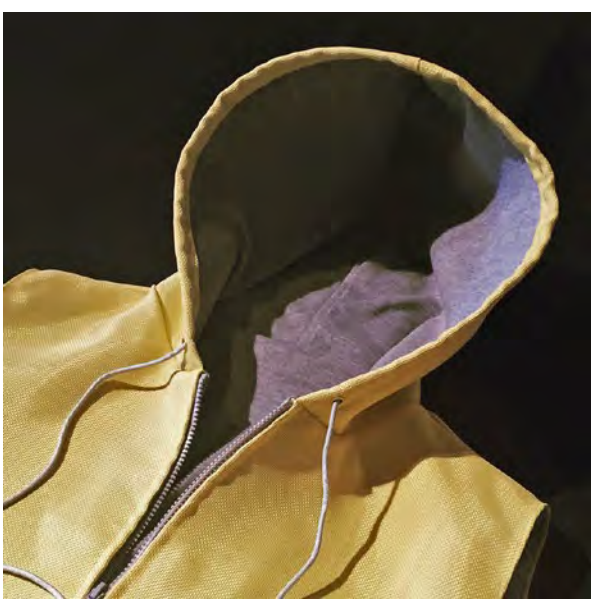


Exhibition view of *Imminent Peril—Queer Collection* at Iridian Gallery, Richmond, VA, 2021

Photo: Terry Brown



Lisa Vest (detail), 2018
Bulletproof Kevlar fabric,
pearl snaps, gold thread piping
18 x 16 x 3 in.
Photo courtesy of the artist



J Hoodie (detail), 2018
Ballistic grade bulletproof Kevlar
fabric, jersey lining, zipper
30 x 22 x 10 in.
Photo courtesy of the artist

of North Carolina, Asheville in 2019, she used a laser cutter to sear the edges of the garment pieces, bringing more efficiency to the process. On the *Aaliyah Vest*, she utilized the laser to engrave a graphic representation of the "Run, Hide, Fight" protocol for responding to an active shooter. This vest, created for a high school student, provides an additional layer of protection in a high-stress situation by surrounding the wearer with safety instructions, conveniently embedded in the textile.

The elaborate embroidery of parrots and flamingos on the *Frankie Bandana*, painstakingly labored over by Diamond, pays homage to the importance of the bandanna in queer representation as a coded way to signal identity and preferences. The tulle-like ruff on the reversible *M–B Vest* utilizes chopped Kevlar, which is one of the many premade forms, patterns, and colors available. The *Francis Vest* shows how Kevlar's stiffness as a material molds to the human form. Even when displayed, the vests assert a bodily presence by holding the shape of the body they were designed for.

While Diamond's starting point for this project considers bulletproof vests as an armored second skin based on her reaction to the horrific Pulse nightclub shooting, additional questions develop as it progresses. Her project reflects the complexity of individualized queer identity, one person at a time, and the collective trauma of the shooting in the queer community. After the shooting, the national focus on the queerness of the murdered clubgoers overshadowed their Black, Puerto Rican, and/or immigrant identities. Chicano/Chicana academic and researcher Micaela Díaz-Sánchez wrote of the importance of "unpack[ing] the layered framings of how sexuality operates in direct conversation with discourses of race, gender, class, and coloniality."[2] Her words are a reminder that the queer community is not homogeneous; the queer experience is not universal. Diamond's awareness of the inability of her project, or any project, to be representative of the entirety of the queer community brings up further questions of who is valued, protected, and privileged enough to be "safe," even within queer culture.

M–B Vest, 2020
Imminent Peril—Queer Collection
Kevlar fabric, fabric lining,
Kevlar chopped mat collar, appliqué,
hand-made frog clasps
26 x 22 x 6 in.
Photo: Terry Brown

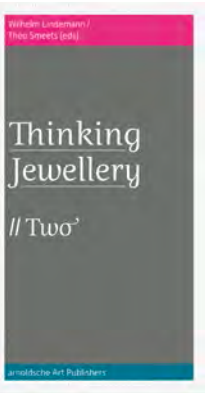
Of course, Diamond's vests can't be trusted to stop an actual bullet. They exist as art objects that express her deep desire to protect her loved ones from danger, provide the possibility of safety, and defend against harm. These vests speak to the vulnerability and uncertainty of life and an artist's wish to control fate and deflect hate. Diamond's armor for dancing, hanging out with friends, and going to the club is a gesture towards protection. These pieces exist as a prompt to recognize the real danger that exists for queer people, even as society moves toward greater acceptance of LGBTQIA+ communities through legal channels and increased visibility. Perhaps Diamond's bulletproof vests, conceptualized as necessary adornment for doing everyday things, will inspire us to conceptualize an alternate future where queer friends, family, and acquaintances don't need to consider safety as they dress for a night out.

Rebekah Frank is a studio artist and independent writer who enjoys traveling the world in search of interesting experiences to fuel both her art and writing practices.

1 Erika Diamond, online conversation with author, August 15, 2021. / **2** Micaela J. Díaz-Sánchez, "Bailando: 'We Would Have Been There'" *QED: A Journal in GLBTQ Worldmaking*, Vol. 3, No. 3 (Fall 2016): 154-156, https://www.jstor.org/stable/10.14321/qed.3.3.0154.

ENCOURAGING THE UNEXPECTED

BY SASHA NIXON



Thinking Jewellery Two
Wilhelm Lindemann, Theo Smeets (eds.)
Arholdsche, 2021
Softcover, 184 pp, 43 illustrations, $25

THINKINGJEWELLERY* (OR *SCHMUCKDENKEN*) AND *THINKING JEWELLERY TWO contain essays presented through the years at the *SchmuckDenken* conference at Campus Idar-Oberstein (in Germany). This conference and the ensuing two volumes dispense with the overworked question, "What is jewelry?" Instead they explore the interplay between scientific, artistic, and historical perspectives and practices related to jewelry; including subjects related to jewelry in the way one is related to but might not know a second cousin. This creative process encourages the unexpected.

Academically rigorous in nature, these two volumes are a must for anyone wishing to delve deeper into the theoretical aspects related to adornment. The scientific point of view expounded in this text is helpful for curators, historians, and practicing jewelers alike. It introduces a startlingly new perspective on a subject taken for granted as familiar, jolting those of us entrenched deeply within jewelry culture into new revelations and ways of seeing.

Whereas the first volume is a mammoth undertaking that covers the first six meetings of the *SchmuckDenken* conference and explores wildly diverging aspects of adornment and science, the more compact *Thinking Jewellery Two* appears to be the first in a series of publications in a much more digestible size. Wilhelm Lindemann and Theo Smeets, the editors of the text, have selected the contents of *Thinking Jewellery Two* around a theme, and I would not be surprised if this thematic approach continued in future publications of this series. The theme is subtle and reveals itself gradually as the reader progresses through the three seemingly disparate essays "A Brief History of Polarity in Physics" by Olaf Muller; "Gemstones—The Crystalline: From Natural Sciences Paradigm to Art Symbol" by Wilheim Lindemann; and "Dialects of the Gloss: Jeff Koons' Celebration Series and the Heritage of Andy Warhol" by Regine Prange.

The thread connecting the three essays, manifested most explicitly in Lindemann's piece, is the crystal: the natural gem and visual effects created by mastering the reflection and refraction of light exemplified by these stones.

Muller's essay, could, at first glance, be considered a candidate for a scientific publication. It is a chronological exploration of polarity and the many ways it has been interpreted by scientific minds. After diving through some dense introductory material, the sections on prisms and color offer an intriguing historical lesson on how our modern understanding of such concepts has evolved. Within the context of this volume, it causes the reader to question the boundaries between physics and aesthetics, science and art, nature and interpretation.

Lindemann's essay is the only text that seems to fit under the traditional purview of jewelry and as such serves as the keystone of the publication. Having delved into the optical properties of crystals in the previous essay, the reader now enjoys Lindemann's excellent overview of the historical and current importance and varied interpretations and uses of gemstones within the European/Mediterranean cultural paradigm. This essay spans the multitude of applications for gemstones, and the evolution of how they were shaped, from antiquity through the 19th century—everything from magical amulets to political symbols and scientific curios.

The volume concludes with a turn into sculpture and what is traditionally considered fine art. Prange walks the reader through Koons's use of glamour to distract and attract attention using reflective and refractive surfaces. Emphasis is placed on Koons's view of the crystal as the essence of gloss, allure, and ecstatic natural energy. To make this point, Prange connects Koons with his influences, which range from Versailles to Andy Warhol.

This aperitif-size publication is an asset to anyone looking to expand their knowledge of the field. The variety of approaches in the essays means that whether readers come to *Thinking Jewellery Two* with a science, jewelry, or art background, one essay's subject will likely be familiar, and the other two will offer an introduction to new ideas.

Sasha Nixon is an independent curator, jewelry historian, and metalsmith. She is a member of the Museum of Arts and Design's Exhibition Design and Installation team and a critic at the Rhode Island School of Design. She was awarded the 2017 Society of North American Goldsmiths' Emerging Curators Grant.

Carol-lynn Swol

Amy Edwards

Sarah Montagnoli

ONLINE MEMBERSHIP CATALOG

WE ARE SNAG: ANTHOLOGY

SNAGSPACE.ORG

Barbara Mann

Suyu Chen

Susan Richter-O'Connell

Shelley Thomas

Natalie Macellaio

Tova Lund

Amarette Gregor

Lori Gottlieb

Victoria Lansford

Adapting & Thriving

By Velina Robinson Glass

Jewelry artists are a resourceful group, and will purposely or intuitively adjust their designs, tools, or processes to meet their own individual needs in the studio. In the span of a career, physical changes will occur for almost everyone. Many artists will experience changes to their body, and by extension, changes to their ability to complete the tasks of their practice. This article looks at two makers whose jewelry practices have shifted by necessity: one whose creative business exists because of their impairment, and the other who adapts to the physical challenges of a lifelong studio practice by identifying holistic approaches for a more ergonomic workspace.

Lori Gottlieb
Breaking Out Cuff
Silver, garnet
Photo:
Victor Wolansky

Lori Gottlieb

Maryland-based jewelry artist Lori Gottlieb was a practicing surgeon for fifteen years when, in 2003, she developed double and blurry vision. She underwent six surgeries and numerous treatments, but no medical interventions could correct the issue. Unable to continue practicing medicine, Gottlieb found herself wondering, "What kind of meaningful work could I do now?"

Gottlieb's passion for art jewelry started while attending the University of Michigan as a microbiology major. She filled her undergraduate electives with metal fabrication, casting, and jewelry design classes. Later, while working as a surgeon, she continued taking jewelry classes at the Maryland Institute College of Art in Baltimore. Within a year after her diagnosis, Gottlieb decided to turn her jewelry-making hobby into a career.

Jewelry provided Gottlieb an outlet for the problem solving and precision hand skills she sharpened in her surgical practice. Being her own boss gave her the flexibility to create a schedule that accommodated the changes to her vision, allowing her to work at the bench in the mornings when her vision was clearer, and shifting to designing and administrative tasks as it waned toward the late afternoon and evening.

Gottlieb's work was accepted into the American Craft Council Baltimore show shortly after she established her business, LoriMeg Designs. She attributes her success to adapting her designs to accommodate her visual abilities. Since she is unable to see straight lines, Gottlieb designs compositions from curved, abstract, and organic shapes. "My vision gives me a slightly warped view of things," says Gottleib. "At times, I will look at my iPad to read, and the whole surface appears curved to me. Using curved lines is just easier." Of her asymmetrical design style, she says, "It is more of a style than

Opposite:
Lori Gottlieb
Starry Night Necklace
Silver, 18k gold, diamonds
Photo: Victor Wolansky

Previous spread, left:
Lori Gottlieb
Large Wave Necklace with Diamonds
Silver, 18k gold, diamonds
Photo: Victor Wolansky

Previous spread, right:
Victoria Lansford
Mysteries Entwined, 2016
Sterling silver, copper, shibuichi, 24k gold
7¾ x 1½ x ⅜ in.
Photo courtesy of the artist

Lori Gottlieb
Teardrop Necklace
Silver, 22k bimetal
Photo: Victor Wolansky

an adaptation to my visual difficulties. Asymmetric designs can disguise human asymmetries or at least take away from focusing on them as negatives." Gottlieb textures all metal surfaces in her work as both a style preference and a practical consideration: "It allows me to not have to polish the metal to take away scratches and imperfections in the finish. I see lots of shadows, so sometimes I see more scratches than are present. Sometimes, it's just too 'soft' an image and I miss things." For someone with visual challenges, Gottlieb says, "The most important tool is a microscope, because there are some designs that require a detailed view."

Gottlieb describes her work as embracing design imperfection while maintaining excellence in fabrication. Although some of her jewelry collections may be mistaken for production lines, there are minor variations. The final piece is close enough to the original that the aesthetic of the design is not compromised. Her collectors enjoy knowing that their purchase, although similar to other pieces, is unique.

Gottlieb's work demonstrates a precision that one might not expect from someone with visual impairment. In terms of fabrication challenges, she says, "The size and precise nature of soldering jump rings was too time-consuming. I eventually purchased an argon welder and it solved the problem."

One might assume that Gottlieb's need to work at specific times of the day and in limited blocks of time would create difficulty with turnaround time. However, Gottlieb consistently provides a two-day turnaround on her made-to-order work. Her ability to meet the short deadlines is aided by maintaining large quantities of the material inventory needed to make her work. She also has a hydraulic press, which helps accommodate her vision and speeds

Lori Gottlieb
Desert Rose Hinged Bracelet
Silver, 22k gold, sapphires
Photo: Victor Wolansky

Victoria Lansford
Eastern Repoussé Turtle Doors for custom-built superyacht's media screen (detail of left door), 2017
Copper over a wood and aluminum frame
61 x 82 x 3 in. when closed
Photo courtesy of the artist

up production. Gottlieb uses it with die cuts to create large quantities of the same shape in an efficient manner.

Phil Poirier, CEO of Bonny Doon Engineering (a major manufacturer of hydraulic presses), provided further insight into how hydraulic systems can assist people with or without disabilities: "The manual presses can form metal, whether it's thick or thin, quickly and with little repetitive motion. The electric presses only require a finger's light touch to drastically reduce all repetitive motion… Most of the direct assistance I've given to people revolves around elbow, back, and wrist fatigue or damage caused by repetitive use while hammering metal into the desired shape."

Gottlieb describes her work as embracing design imperfection while maintaining excellence in fabrication.

Victoria Lansford

Metalsmith Victoria Lansford has transformed the way she works to account for the musculoskeletal damage caused by decades of both repetitive movement and static postures in her career specializing in chasing and Eastern repoussé. Her discomfort began in August 2017 when she was creating *The Turtle Doors*, two large-scale Eastern repoussé panels. The size and details required her to work with her body in an assortment of contorted positions. She ignored signs of extreme physical stress including numbness and pain. By fall, Lansford couldn't hold a chasing hammer for anything but the briefest of times. By winter, she was under the care of an orthopedic surgeon and engaged in intense physical therapy.

The changes to her dexterity required Lansford to make significant adjustments to her work environment. She purchased custom bifocal lenses and a microscope that allowed her to see fine details without leaning over the bench in what she calls "the traditional jeweler's hunch." She redesigned her studio so that her equipment is within easy reach. "One of the keys is not staying in the same position for long periods," Lansford says. "Storage units and work stands on wheels, and swing arms on my microscopes for micro-TIG welding and engraving allow me to frequently make minor adjustments to the equipment while I work." Not only did the changes help with physical strain, but she found that remaining in her workspace minimized distractions.

Since some of her equipment was close to thirty years old, Lansford replaced items and adjusted her workspace with ergonomics in mind. One major investment was the Foredom Mobile Workstation, which has padded armrests and a motorized lift, which allows the user to adjust the tabletop to sitting or standing height. "Before I had the Foredom collection chamber with built-in pads, I had an old Plexiglas gold/dust collection box with arm holes cut in the front. I'd tape plastic air pillows, the kind that are used in packaging fragile items, to the bottom edge of each arm hole so my wrists had cushioned support."

The workstation's padded armrests help prevent carpal tunnel flareups, while the micro-motor's lighter handpiece helped reduce wrist strain and is faster when compared to her old flex shaft. Lansford added, "Not using a foot pedal helps! With hand only controls, I'm better able to keep my body square to my work and my feet flat on the floor."

Major equipment like the Foredom Workstation isn't in every metalsmith's budget, nor will it fit into any workspace or accommodate all the various needs of a jewelry practice. To help with other processes, Lansford made a lot of do-it-yourself adjustments to increase her comfort while working. "My repoussé station is an anvil stump on homemade risers." She says, "The anvil stump not

"Every few minutes I do a check-in and correct the bad habits and positions I fall into when I'm concentrating on the work..."
–Victoria Lansford

Victoria Lansford
Majestic, 2018
18k, 22, gold, sterling,
pink tourmaline
1⅜ x ⅞ x ⅝ in.
Photo: Pat Vasquez-Cunningham

Victoria Lansford
Storms of Juno, 2019
Platinum enhanced sterling
silver, fine silver
2¾ x 2¼ x 1¾ in.
Photo: Pat Vasquez-Cunningham

Victoria Lansford
Fire Within, 2016
18k, 22k gold, sterling silver, fine silver, Koroit opal
3¾ x 1⅞ x 1⅜ in.
20 in. chain
Photo: Pat Vasquez-Cunningham

only reduces noise, it seems to absorb a lot of the shock from the hammer. I have a low stool on wheels like pedicurists use that raises and lowers from 17 to 24 inches."

This combination allows Lansford to adjust her height. She can sit higher up when hammering with more force—"like when I'm 'puffing' out the metal from the back,"—and sits lower when she needs to see fine detail up close. "The key is to be high enough to take the strain off my hammering shoulder but low enough that I'm not hunched over." She says, "I've also found that a super light chasing hammer reduces the strain on my forearm and elbow, because I'm not trying to control and constrain a heavy hammer to do delicate work. It's easy enough to switch to a heavier hammer if more force is needed."

Lansford also makes grip adjustments for her repoussé tools, "For long, intense projects, I find varying the diameters of my tools helps my non-dominant hand not be in the same grip position all the time. I use a squishy first aid tape to wrap the tools. I have one set with tape and one without and switch between them frequently."

Regardless of process, posture is key. "I can take it for granted that my posture will get bad with nearly every type of work I do!" says Lansford. "Every few minutes I do a check-in and correct the bad habits and positions I fall into when I'm concentrating on the work…It's easy to twist, lean too far, end up with one shoulder higher than the other, and my head leaning to one side for prolonged periods without even realizing until the pain sets in."

Lansford makes a point of going through a mental checklist to correct her posture every ten to fifteen minutes. "I take a deep breath and square my hips to my work and my shoulders to my hips. I make sure I'm sitting evenly on both hips. I put my feet flat on the floor and evenly spaced. They end up in the oddest positions when I'm not paying attention!" Lansford goes on to state, "If the work demands that I hammer at awkward angles, I set a timer to work for 3–5 minutes with frequent stretch breaks in between. This includes head rolls, plus stretches for the sides, back, neck and wrist."

Lansford's experience highlights the importance of establishing an ergonomic studio setup early on to prevent or reduce repetitive motion injuries and other strains. In his paper, "Practical Ergonomics," at the 2016 Santa Fe Symposium, Douglas Hall, Ergonomics Team Member of the Gemological Institute of America, focused on workplace ergonomics for those in the jewelry industry. Hall stated, "Paying attention to good ergonomics will assure the worker an environment in which they can be their most productive, efficient, safe, healthy and alert."[1] Hall breaks down key elements of ergonomics: posture, force, frequency, vibration, temperatures, soft-tissue compression, and impact. He also provides helpful charts and other useful details for considering how to improve the ergonomics of an individual studio.

A 2010 Santa Fe Symposium paper, "Ergonomics at the Bench," by Arthur Anton Skuratowicz and Julie Nash of Anton Nash, LLC, asked, "How can we improve workmanship, speed and efficiency by revamping the jeweler's bench?" Skuratowicz and Nash break down the ergonomics of the jeweler's bench, concluding that if attention to ergonomics begins on the first day of the artist's entry into the field, it may give the artist a longer life within the industry and reduce the occurrence of pain and musculoskeletal damage.[2]

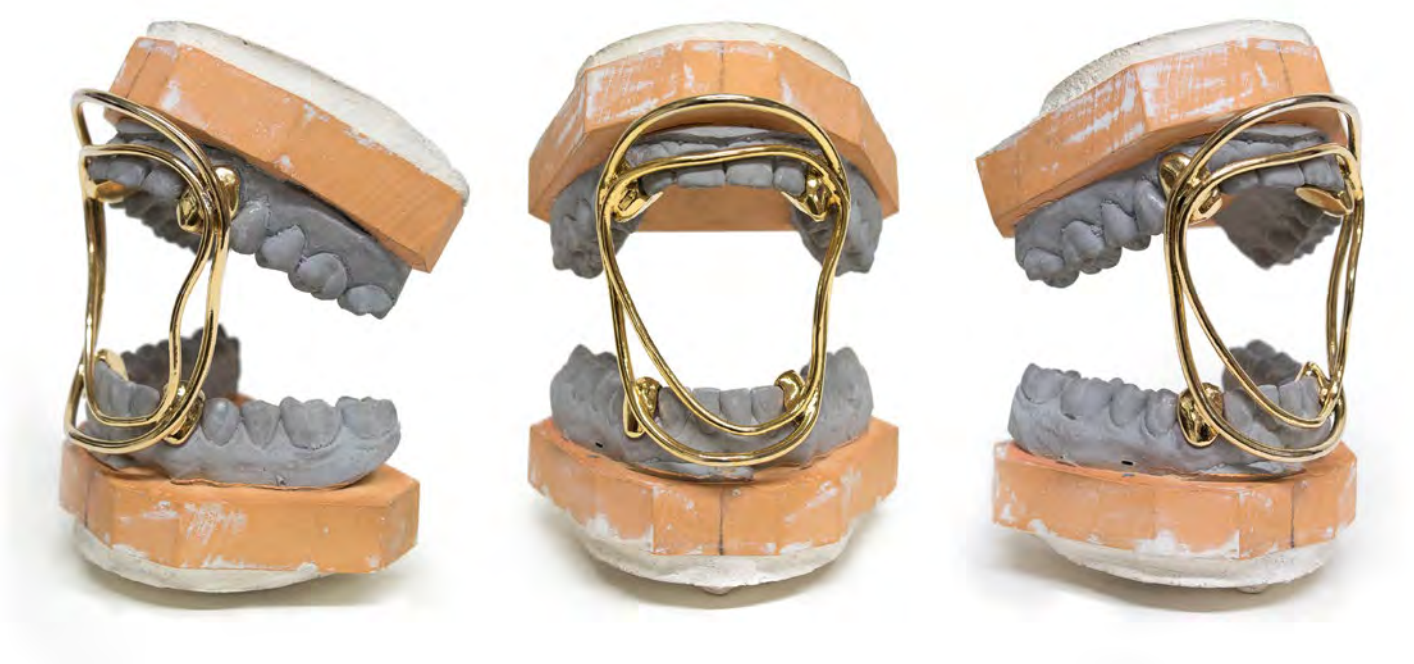
In a field where tools are designed around an assumed level of manual dexterity, there is ample room for improving accommodations. Mark Nelson, Education Coordinator at Rio Grande, noted that while manufacturers do not design tools to address physical challenges, as they work to improve their products, it often results in tools that may be helpful for certain physical disabilities. Nelson cites as an example the Blaine Lewis New Approach School's jeweler's bench, coming to market in 2022. Whereas a standard jeweler's bench is not designed to accommodate wheelchair users without customization, the Blaine Lewis bench height is adjustable, making it ideal for them. As for additional resources for artists seeking accommodations for physical challenges, Nelson responded, "The most important thing you can do is build a community of artists that can advise and share information."

- Visit *Metalsmith Extra* (https://www.snagmetalsmith.org/metalsmith-extra) to see images of Victoria Lansford's studio setup.

Velina Robinson Glass is a resin artist and a contributing writer to Metalsmith *and* Metalsmith Tech. *Robinson Glass teaches at the Tampa Museum of Art and her work was featured in* 500 Plastic Jewelry Designs: A Groundbreaking Survey of a Modern Material *by Lark Books.*

1 Pg 219 http://www.santafesymposium.org/2016-santa-fe-symposium-papers/2016-practical-ergonomics-this-wont-hurt-trust-me. / **2** http://www.santafesymposium.org/2010-santa-fe-symposium-papers/2010-ergonomics-at-the-jewelers-bench.

POSSIBILITIES OF USE



JUANITA CARE

By matt lambert

Previous spread, left:
Juanita Care for Cécile Serres
Cri, 2018
Gold-plated chrome-cobalt
Photo courtesy of the artist

Previous spread, right:
Juanita Care in collaboration with Fedor Diakonov
Spikes, 2020
Sterling silver, acrylic glass
Photo courtesy of the artist

Private Speech, 2020
Chrome-cobalt
Photo courtesy of the artist

Juanita Care for Stephanie Quirola
Medicine, 2020
Chrome-cobalt
Photo courtesy of the artist

Artist Adrien Flores, who goes by Juanita or Juanita Care,

interrogates ideas of function and usefulness through custom works for the body. Juanita asks questions about whose voices are heard in society, and how their work can be used to amplify the wearer's ideas and expressions.

Juanita is best known for their dental jewelry—better known as "grills" or "fronts." Their works are custom made and rise from conversations with the subject focused on the fulfillment of their desires. They endeavor to help bodies that are typically underrepresented to be seen and heard; their primary concern is the wearer and what fulfills their expectations and is therefore "useful." It is a way of working that challenges us as an audience to consider our own perspectives on function, use, and beauty, and our participation in the work. When searching for more infomation on Juanita you will find it difficult. As they have stated, "I rarely introduce myself when I talk about Juanita or even on social networks. I want the Project to describe itself. In the end, the person behind it doesn't change much."[1]

In the following discussion, Juanita discusses how they approach making their work, which includes but is not limited to dental jewelry, and how they see it positioned in larger discourses. It becomes clear that today, as at many points in history, who is allowed to speak and who is being silenced is under question; and that the mouth itself is a powerful venue to host that debate.

Fleurs, 2019
Sterling silver
Photo courtesy of the artist

matt lambert: How do you present or categorize your work? Craft, design, sculpture?

Juanita Care: I like to define it as a mix between art, craft, and jewelry.

How do you see your work in relation to more conventional grills?

Juanita Care: Today there are a lot of very talented grill makers, who work like jewelers, who create grills filled with encrusted diamonds. It's a skill I admire. However, this has never been my project. I don't want to specialize in grills or limit my objects to a certain shape. For me, dental jewelry is one way to give people an entry into my work and into my vision of art and jewelry.

More and more, I'm moving away from making grills. I make them when I feel I can bring in new ideas, new designs, or when the grills seem to inform people about the rest of my practice.

I read you have a background in sculpture. How did you develop your skills to make (objects?) for the mouth?

Juanita Care: I learned by dint of practice. I don't really have an academic training. It comes from wanting to realize ideas, from reading specialized books, or by watching people work. For the grills, I watched a friend who is a dental technician. I wrote down the steps, filmed, and took photos.

Your work raises questions around jewelry, adornment, customization, and prosthesis. What you create for the mouth conforms to an individual's body; how do you view the work's relationship to luxury, necessity, and self-expression?

Juanita Care: When I started sculpting, I was trying to link objects to bodies. Strangely, I had never thought of bringing the two together. In art school, the link between body and object was suggested. When I graduated from art school I made them meet. I discovered through jewelry and prostheses a way to make the body-object conversation powerful. That's why customization was the process that governed my pieces.

Rendering is one part of Juanita's design process.

Photo courtesy of the artist

Custom work is often associated with luxury. The bespoke design makes each item unique. And that's important, because all bodies are unique too. The power of custom-made work is that it forces the maker to try to understand the body on which the object will come to life. This is what I try to do: consider the uniqueness of a piece and the body with which it is related, and call upon a plurality of bodies and biological and cultural reflections. What is okay to do with a body and what is not? What is a "normal" body? Where is it okay to put an object in my body? What is repulsive, aggressive, or unpleasant? I am always happy and surprised to see how people react to my work. Many criticize the unpleasant, non-conforming character of my pieces. "How can I close my mouth with this thing?", "It's dangerous," "How can you eat with this thing?", etc. I think it's this ambiguous position, between art and jewelry, that makes some people feel attacked. The customization makes the piece wearable enough to be considered jewelry, but at the same time far too unpleasant to be just that.

Juanita Care in collaboration with Danni Harris
Wolf, 2020
Chrome-cobalt
Photo courtesy of the artist

Flame Grillz, 2020
18k yellow gold
Photo: Isamaya French
Process photos (left and center)
courtesy of the artist

I read in a previous interview with *Coeval Magazine* that you see the work you do with the mouth as weapons for feminism and LGBTQIA+ struggles. Could you talk about this?

Juanita Care: I want to address my work to the bodies of women, racialized people, LGBTQIA+ people, and ultimately all the bodies that society tries to control. These are bodies that understand the uniqueness and singularity of their history. Bodies that have to defend themselves in order not to be chained by society. I admire the expressions of these bodies, and if my objects could help draw attention to their expressions, then I would be fulfilled. We can all be of service through our work.

Our body is a mystery that we have associated with precise cultural rules....To question the body is also to question the society.

What does your process look like when making work for someone else?

Juanita Care: My process always starts with a meeting and long discussions. I need to understand the project and its energy. I want to know everything so that the piece makes the most sense. I also need my freedom. I can't just make a reproduction; I have to be able to contaminate the project with my vision. Then comes the physical encounter: the impression, the molding, the understanding of the volumes. If the piece is for teeth, we can already see what will inspire us. Very straight teeth that we will have to give shapes to, or teeth that are all out of order that we will emphasize. But also, the designs of the palate, the elasticity of the lips and of the skin, the protuberances of the bones. All of this is a source of inspiration and a guideline for the piece. It's only after all this that I start to work. I find it difficult to draw before I have the shapes. I prefer to sculpt again and again until I get the shapes right.

Some people may look at your work and ask how or what its function is. How would you respond?

Juanita Care: I have always seen images and objects as potentials for seduction. Even something that repels us can somehow seduce us. Seduce our curiosity. The advantage of repulsion is that it sets our limits of taste very clearly. It makes our tastes and the codes we use to judge the world more identifiable. Where do the codes that I use to evaluate what is beautiful or not, what is interesting or not, come from? These codes evolve; they need to be updated; they were valid yesterday, are they valid today? I like the idea of thinking together about things that we are used to trivializing. Our body is a mystery that we have associated with precise cultural rules, which vary according to geography and culture, but we always try to put laws on

I find the practice of custom-made interesting although it is more expensive and less profitable.

the bodies. And it is not for nothing; it is because the bodies are dangerous for the society, they are political. They speak for themselves. To question the body is also to question the society. But there is also poetry in all that. The body is a poem that one must try to feel entirely thanks to its details and also its whole.

The function of my work is to offer tools of reflection on the body to take it out of its banality. To give it back its complexity.

Is there a question that you wish people would ask in interviews that you have not been asked yet?

Juanita Care: "Is it profitable?" It is important that people know that custom art practices are complicated to support. You don't reproduce the same object twice. This makes the object more expensive and therefore limits the clientele. The standardized design finds a beautiful object, then sets up a production line that allows to reproduce it identically in hundreds of copies. I find this very good; it allows to reach more people without necessarily lowering the quality. But quality is felt in an object if it is unique or not.

I find the practice of custom-made interesting although it is more expensive and less profitable. Custom-made objects speak of meeting, of particularity, and especially of time. Because it takes time to make an object. We have forgotten that. To continue to support my project, I will launch another range of jewelry and clothing that can be purchased online. But I am so repulsed by the idea that I must be sure that the product will be of impeccable quality. And that it is relevant. I want to be proud of these items. So, for now it's still in the development phase.

Juanita Care's grills provide abundant ideas about how to complexify the task of adorning bodies rather than to merely reproduce expectations for the form. The usefulness of each bespoke object is contingent upon its fulfilment of the wearer's expectations and its reflection of their perspectives. The notion of use is transformed into a multifaceted concept with no single definition, but rather a web of complex entanglements that produces questions and answers that fluctuate for the individual wearer, the maker, and those of us looking in from the outside.

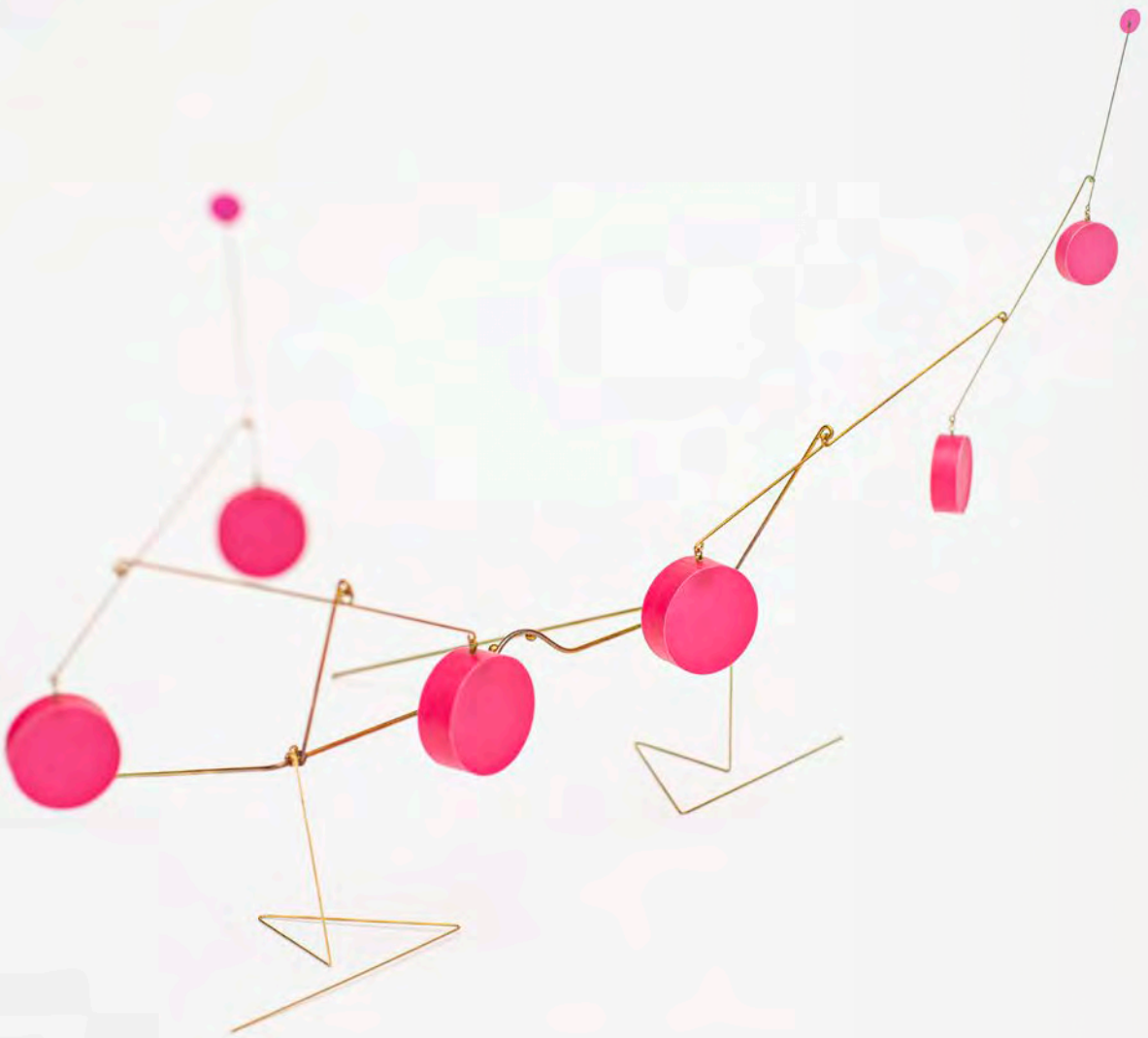
matt lambert is a non-binary, trans, multi-disciplinary collaborator and co-conspirator working towards equity, inclusion, and reparation. They are a co-founder and facilitator of The Fulcrum Project and currently are a PhD student between Konstfack and University of Gothenburg in Sweden.

Virus Grillz, 2018
Chrome-cobalt
Photo courtesy of the artist

1 *GATA*, "GATA Meets Juanita," *GATA*, May 14, 2020, https://gatamagazine.com/articles/art/juanitameetsgata.

FEED ME, 2020
Chrome-cobalt
Photo courtesy of the artist

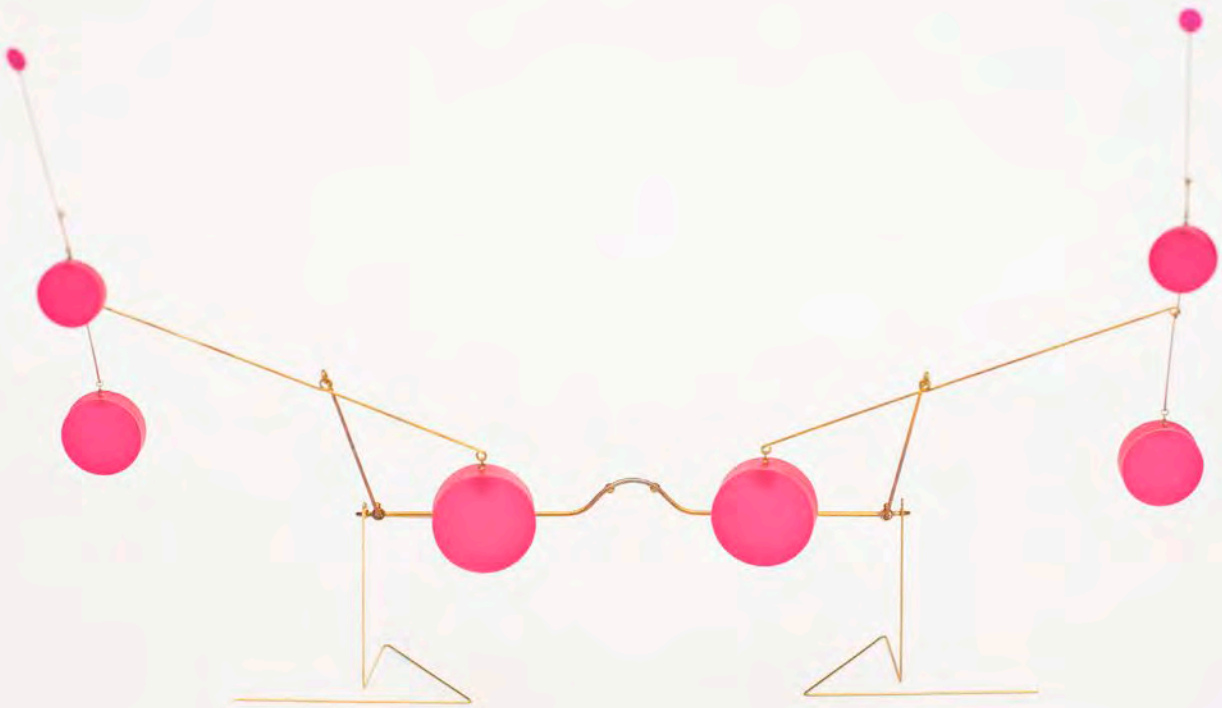
FEED ME!



aya ito

waku waku

by Elizabeth Essner



When artist Aya Ito first moved to Thailand from Japan in 2006, she did not speak the language.

Aya Ito wearing *kuru kuru.*

kuru kuru, 2020
Brass, poly paper, magnet
6 x 8¾ x 9⅞ in.
Photo courtesy of the artist

Previous spread:

niko niko no. 16, 2019
Brass, paper, poly paper, magnet
6¾ x 11⅞ x 9⅞ in.
Photo courtesy of the artist

Eager to connect with others, she found herself instead using onomatopoeia, or words like *crackle*, *buzz*, and *smack* that are derived from the sounds they portray.

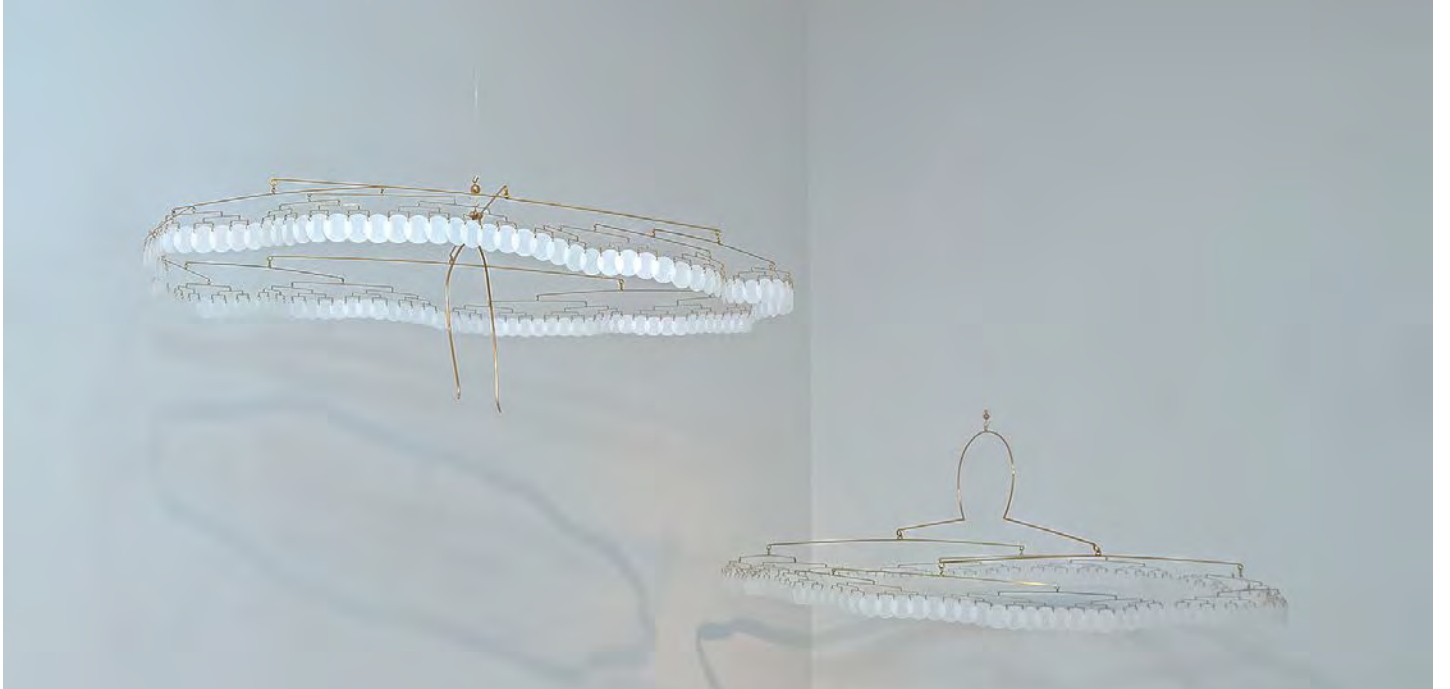
fu-ka, 2015
Brass
Various dimensions; as shown:
7 x 2¼ x 2½ in.
Photo courtesy of the artist

nyoki nyoki no. 2, 2020
Brass, poly paper, wood
13½ x 8 x 5 inches
Photo courtesy of the artist

However, as Ito explains, in Japan onomatopoeia is also a means of everyday language, giving voice not only to sounds but sensations and feelings, which are often encapsulated into a single word repeated. *Waku waku* is the heart-pounding sense of anticipation. *Niko niko* is an apple-cheeked rosy smile. Japanese onomatopoeia can almost be thought of as the spoken equivalent of emojis: seemingly simple and cute on the surface but layered with the intricacy of human emotion—akin to Ito's work itself.

"If I hadn't moved to Thailand, the concept might not have come to me, because I wouldn't have had a problem communicating," Ito explains, having discovered that her Thai compatriots intrinsically understood what she has called onomatopoeia's "universal language."[1] This concept became the basis for her work: the sound of an emotion translated into a visual language of movement. A sense of linguistic exchange was perhaps already in her lexicon as Ito's cultural roots are in Japan, her life is in Thailand, and her skill set is steeped in the Western-born kinetic sculptural tradition.

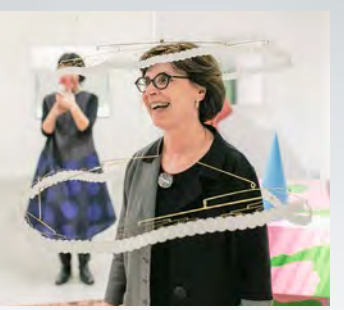
Ito, previously known as itoaya professionally, learned of kinetic movement during a 2004 trip to New York when, visiting museums, she discovered Alexander

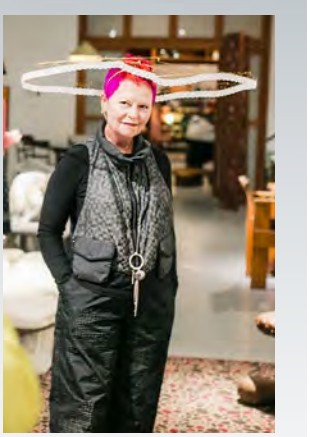


waku waku (head) big think, 2017
Brass, paper
23 x 23 x 6⅜ in.

waku waku (shoulder), 2017
Brass, paper
31½ x 31½ x 9 in.

Photo: Pratya Jankong





Wearing *waku waku* at R & Company opening of *Body/Motion*, 2019.

Clockwise from top left:
Yoji Ishii
Patti Bleicher
Rachelle Thiewes
Haris Kaminari
Myra Mimlitsch-Gray

Photos: Pratya Jankong

Detail of *waku waku (heart)*.

Photo courtesy of the artist

Calder's (1898–1976) foundational language. While still an undergraduate studying design in Tokyo, she began experimenting with his intricate technical precepts. Ten years later, Ito began her MFA in jewelry design at Bangkok's Silpakorn University. There, she discovered the field of contemporary jewelry and reignited her interest in what Calder has called the "close alliance between physics and aesthetics."[2] Ito's knowledge widened to include kinetic sculptors George Rickey (1907–2002) and Tim Prentice (b. 1930), as she created intricate miniature studies to understand their work.

However, Ito was also compelled to draw from a vastly different source. During her graduate studies, Ito returned to Tokyo and found herself in the famed Ginza shopping district, drawn to a crowd gathering at a shop window. Inside, the artist saw an enormous fluffy animatronic polar bear cuddling her cubs, its movement delighting the crowd. "I loved to see other people smile because it made me smile, too," she says. One can't help but think of *kawaii*, the Japanese-gone-global cultural phenomenon of cuteness, which, as the enchanted crowd demonstrated, is as much a feeling as it is an aesthetic. Ito's work operates at this unlikely intersection where kinetic's sensory and *kawaii's* emotional affect meets resulting in a new kind of body language.

Atty Tantavit of Bangkok's ATTA Gallery, which represents Ito's work, sees it as a bridge between jewelry and a wider context of contemporary artistic practice. "Jewelry for her is not a static object, but rather a vehicle to create memorable experiences," Tantavit says. "Even though she studied the masters' work at the beginning of her

"Ito has created her own language of expression." –Atty Tantavit

nyoki nyoki no. 1, 2020
Brass, poly paper, wood
17¾ x 23⅝ x 6 in.
Photo courtesy of the artist

career, Ito has created her own language of expression."[3]

In 2019, I curated Ito's first solo exhibition in the US, *Body/Motion*, at R & Company. Launched during New York City Jewelry Week and grounded by a handful of historical jewelry pieces by Rickey, we were half a world apart as we planned the exhibition. When Ito's work arrived in New York, it was a revelation. To feel its delicate balance of brass and paper, and more importantly, to wear it and fuel its movement, offered a rare sense of embodied wonder.

This included Ito's *waku waku* series, which depicts heart-beating excitement. The smallest piece is a brooch, worn on the heart to capture its growing thump in a radius of white paper discs hung on a brass framework. Halolike headwear follows, rendering even the subtlest nods into currents of movement. As Japanese jewelry writer Makiko Akiyama points out, Ito's work aligns with the way dots, stars, and occasionally flowers are drawn around comic book or manga characters to visualize feelings or sensations.[4] Indeed, the largest *waku waku* sways in a full-body circle as a kind of dancing aura. When worn, a shallow breath, a shrug, a powerful gait, are all precisely translated into ripples and waves that capture not only its wearer's motion but their emotion.

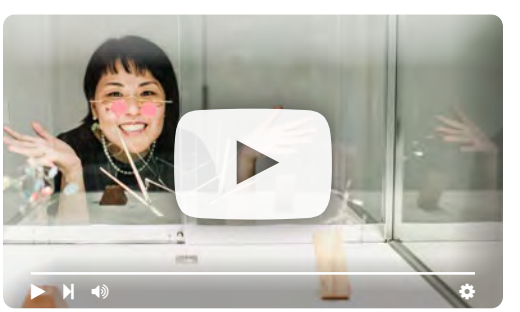
The face, of course, is our most outward expression of feeling, and *niko niko* plays on the flushed cheeks of a smile. Pink circles are its signifier, Calderlike and *kawaii* at once. When worn, they sway across each cheek or become connect-the-dot pendulums that radiate from left and right. As the series shifts from wearable adornment to bodycentric mobiles, rosy dots shrink to become clusters of pink paper paillettes. Together, these symbolize the multitude of smiles ignited by beloved *sakura*, or cherry blossoms, whose color they mimic. Joy is the feeling embedded in *niko niko*, but, like *sakura*, it is fleeting, calling to mind the aesthetic of ephemeral beauty traditional to Japan.

Recently, Ito has moved into new forms. *Nyoki nyoki*'s depiction of sudden growth—like a mushroom popping up overnight—is translated into hand-powered mobiles that conjure thoughts of magic wands. The artist's most inventive new piece is *kuru kuru*, based on the onomatopoeia for spinning. While kinetic sculptors rely on the atmosphere to activate their work, Ito creates it through wearing. Made during the pandemic, *kuru kuru* covers the face with pinwheels to harness the wind; in Ito's words, to bring "their smiles back to their faces."

Elizabeth Essner is a curator and writer based in Brooklyn, New York.

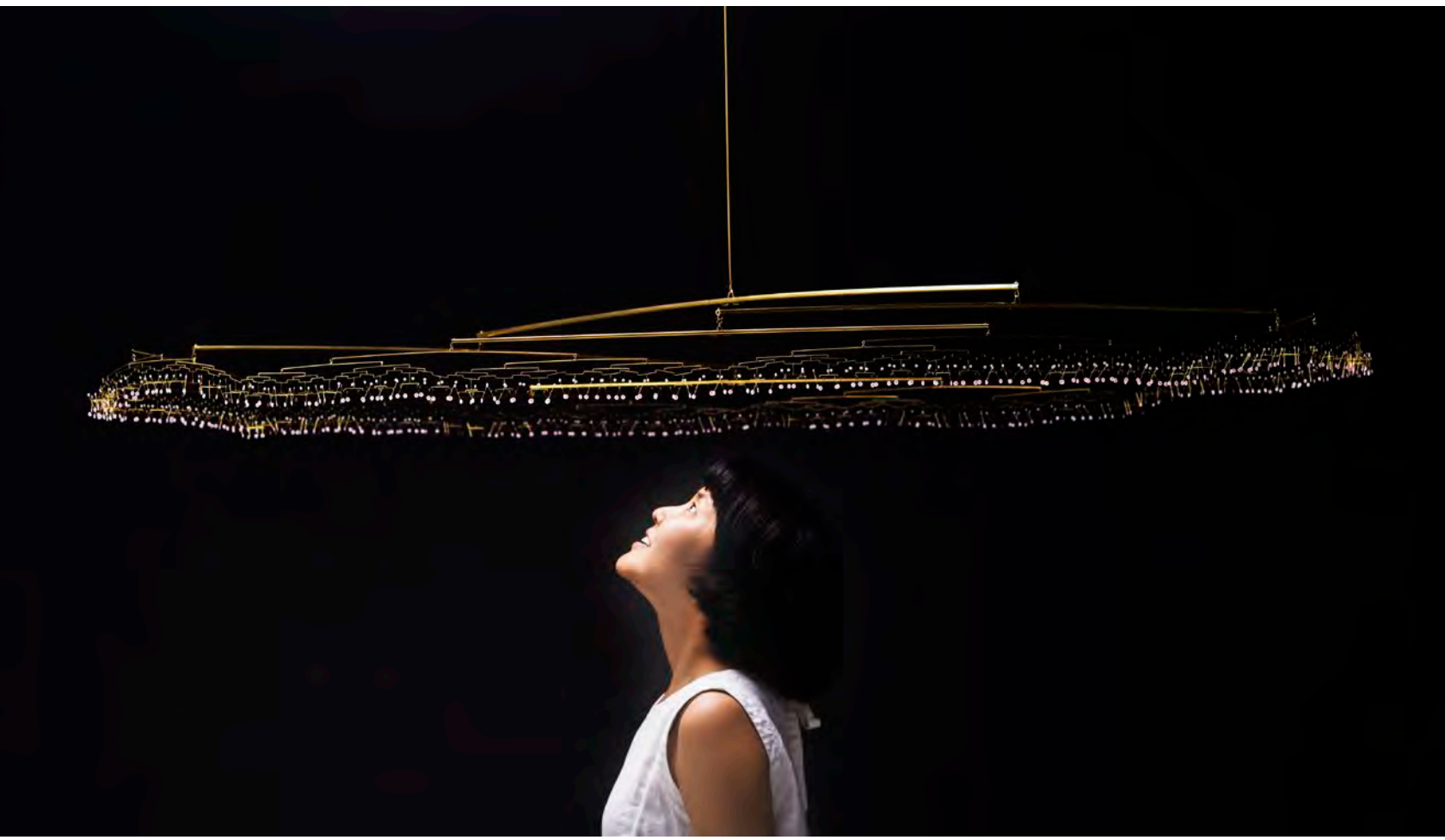
nyoki nyoki no. 3, 2020
Brass, poly paper, wood
10¼ x 9½ x 9½ in.
Photo courtesy of the artist

1 All quotations by Aya Ito are from interview with the author via email, 6/12/21, 7/23/21. / **2** Alexander Calder, "A Propos of Measuring a Mobile," unpublished manuscript, October 7, 1943. Calder Foundation archives. https://www.moma.org/magazine/articles/518, accessed 6/21/21. / **3** Atty Tantavit, interview with the author via email, 7/10/21. / **4** Makiko Akiyama, interview with the author via email, 7/17/21.



Aya Ito wearing *niko niko* with a display of works by George Rickey at the opening of *Body/Motion* at R & Company. (Photo: Pratya Jankong)

Visit *Metalsmith Extra* (http://www.snagmetalsmith.org/metalsmith-extra) to see Aya Ito's work in action.



niko niko no. 12, 2018
Brass, paper
78 x 78 in.
Photo courtesy of the artist

"I loved to see other people smile because it made me smile, too."

Wearing Woods

Wood + Body: Expressions of Contemporary Jewelry
Center for Art in Wood, Philadelphia, PA
https://centerforartinwood.org/exhibition/wood-body-expressions-of-contemporary-jewelry
Curator:
Jennifer-Navva Milliken
7.2.21 – 11.7.21

By D Wood

The Center for Art in Wood (formerly the Wood Turning Center) has benefitted from the appointment of Jennifer-Navva Milliken as its Artistic Director. Her expertise has enabled the expansion of programs and exhibitions beyond woodturning. The latest exhibit, *Wood + Body*, homes in on Milliken's specialty, jewelry, while keeping to the Center's focus, wood, and takes advantage of her international connections to showcase artists from Europe, Israel, South Korea, and North America.

Wood + Body contains twenty-six works by twenty-five artists. When conceiving the exhibition, Milliken had three aims: that appreciators of art in wood consider a wooden object in close proximity to the body; that aficionados of contemporary jewelry contemplate wood as a viable material; and that new perspectives evolve by juxtaposing wood and the human body. Milliken's inclusion of transnational artists widens the range of conceptual ideas in a comprehensive typology of jewelry forms: earrings, brooches, neckware, bracelets, rings. She intended the display to be "a demonstration of craft and woodworking techniques as well as metalsmithing techniques" that avoided salvaged or found materials.

Although a brief sampling must exclude equally noteworthy objects, the entire exhibition can be viewed online or in person. In the meantime, I highlight two representatives from each of the exhibition's categories.

The Poetics of the Familiar

One could say that the transformation of a tree into a guitar fits the criterion, but Gord Peteran's *Two Bracelets*, as well as being the epitome of the concept, are surprising and playful. Peteran (Canadian) is not a jeweler, yet as an eminent furniture maker he is well-versed in wood. His *Bracelets*, long continuous extractions from a colored pencil, were created on a lathe; he then places the remnants of his raw material and a jokey tool alongside the finished object. Vered Babai, from Israel, also features pencil shavings, with a result that demonstrates the versatility of the familiar to differing imaginations. Babai's pendant, *Mori*, is a painstaking retrieval of the waste from sharpening an HB pencil. The concentric formality of the shavings combined with silver makes this a design masterpiece. In email correspondence, Milliken pointed out that the configuration "took shape independently from any concerns with how it would be worn." Only later did Babai add

Above:
Steven KP (United States)
Partially Undone Knots, from the series *Bundles and Blanks and Binds and Bends*, 2020–21
American cherry, sterling silver
9½ x 1½ x 1 in.
Photo: Rob Chron

Left:
Gord Peteran (Canada)
Two Bracelets (detail of one bracelet), 2002
ITE Pencil shavings
Diam. 5 in. (each)
The Center for Art in Wood Museum Collection. Donated by Albert and Tina LeCoff
OBJ 1004
Photo: John Carlano

Vered Babai (Israel)
Mori, 2021
Pencil shavings, silver
2¾ x ¼ in.
Photo courtesy of the artist

Attai Chen
(b. Israel, active in Germany)
D_9, 2010
Carved olive wood, silver, stainless steel
2 x 3⅛ x ¼ in.
Courtesy of Susan Kempin
Photo courtesy of the artist

the chain to enable movement and diffusion of light.

Organic Structures

Liv Blåvarp lives in Norway, where the boreal landscape and shipbuilding influence her jewelry. *Untitled* uses stained and painted maple in a necklace that is a feat of kinetic engineering. The necklace moves with the body in addition to relying on tensile strength. One hopes the wearer's hair is short, or swept up, to show off the dramatic contrast of the rear clasp of whale tooth and buffalo horn with the crimson wood; a contrast also exists between the visual weight of the necklace and the actual weight of the maple. Blåvarp's clean Scandinavian aesthetic is the antithesis of Dierra Jones's ring, *A Place in Time*. The ring aligns with the organic category because it looks like a piece of ancient Barrier Reef coral. However, it incorporates pitted fired clay surrounding a small tree crotch (not seen in image), with gold leaf embellishment and a copper base. Jones is a recent graduate of the Master of Fine Arts in Jewelry program at Savannah College of Art and Design, where she parlayed her undergraduate ceramics degree into body adornment.

Dierra Jones (United States)
A Place in Time, 2019
Ceramic, tree branch, electroforming, gold leaf, copper
3⅜ x 2 x 1¾ in.
Photo courtesy of the artist

Embedded Stories

Whether your acquaintance with Pinocchio is anodyne or dark, you know that the puppet's proclivity for lying is evident in his nose. This propensity is embedded in David Bielander's *Pinocchio*, a carved wooden nose on a cord that can be worn around one's neck or placed over the wearer's nose. What isn't evident is the back story—the pear wood came, appropriately, from a decommissioned German church confessional. One wonders how many proboscises populated that congregation! A more somber story inhabits *D-9*, a brooch by Attai Chen, who was born in Israel and lives in Germany. This powerful political statement is made of olive, a tree common to the Mediterranean. The D-9 bulldozer was and is used to demolish Palestinian homes. Israelis wearing this pin are subtly showing their support for Palestinian sovereignty.

Embodiments

This jewelry is reminiscent of the talismans worn in ancestral times to protect the body from evil or boost fertility. Although most of the work in *Wood + Body* is not gendered, Steven KP (USA) could be said to advocate jewelry for men. His *Partially Undone Knots* series addresses the tension felt by individuals who have to pass as something they're "(k)not." The material of the knotted brooches also seems not-wood, and it is only in getting to know the piece—and the person—that its (their) qualities are understood. Another carver, Julia Harrison (USA), genders a portion of her portfolio in the creation of *Cleavage Pendants*. These delicately and realistically rendered necklets replicate a portion of the female anatomy, to be worn on that portion, drawing attention to it. The maple pendants are left natural, resulting in a tender and loving tribute to the bosom.

Milliken provides a fitting summary: "With all of the malleability and generosity of the wood, it is not co-dependent. It never loses its identity, figure, spalting, and history. It is not a blank canvas—it asserts itself visually. The use of wood for objects of adornment demands dialogue and represents thousands of years of engagement, which the maker undertakes to work in matters of art on the body."

D Wood is a freelance writer and craft scholar. She is the editor of Craft is Political *(Bloomsbury Visual Arts, 2021).*

Exhibitions

Mariko Kusumoto
Purple Dewdrop, 2019
Polyester fabric, sterling silver
2¾ x 2 x 2 in.
Photo courtesy of SCAD

Ring Redux: The Susan Grant Lewin Collection

8.19.21– 1.30.22
SCAD Museum of Art
Savannah, GA

The exhibition features more than 100 avant-garde rings by artists who have reinvented the age-old and enduring jewelry form with a distinctively contemporary sensibility. Reflecting Lewin's openness to new artistic ideas, the collection reveals the pluralism of contemporary jewelry, resonating with aesthetic developments in art and design, craft, and technology.

scad.edu/event/2021-08-26-ring-redux-susan-grant-lewin-collection
@scaddotedu

Mode Brut

9.4.21 – 1.23.22
Museum of Craft and Design
San Francisco, CA

Mode Brut, a collaboration between the Museum of Craft and Design and Creativity Explored, is an inspiring fashion-based exhibition featuring unique designs by more than fifty Creativity Explored artists. Focusing on fashion as an art practice, this exhibition will feature four new collections made by designer teams alongside developmentally disabled artists.

sfmcd.org/exhibitions/mode-brut
@museumofcraftanddesign

Betty Cooke: The Circle and the Line

9.19.21 – 1.2.22
The Walters Art Museum
Baltimore, MD

Betty Cooke: The Circle and the Line is the first major museum retrospective of the Baltimore artist's work. It explores the themes, and expressions in Cooke's jewelry practice, and spans the period from her earliest designs in the 1940s and '50s to the present.

thewalters.org/exhibitions/betty-cooke
@thewaltersartmuseum

Outfit designed by **Ayana "Yanni" Brumfield** and Creativity Explored artist **Vincent Jackson** for *Mode Brut*, 2021.

Photo: Rob Williamson

Joieres 1965–1990. Entre l'art i el disseny

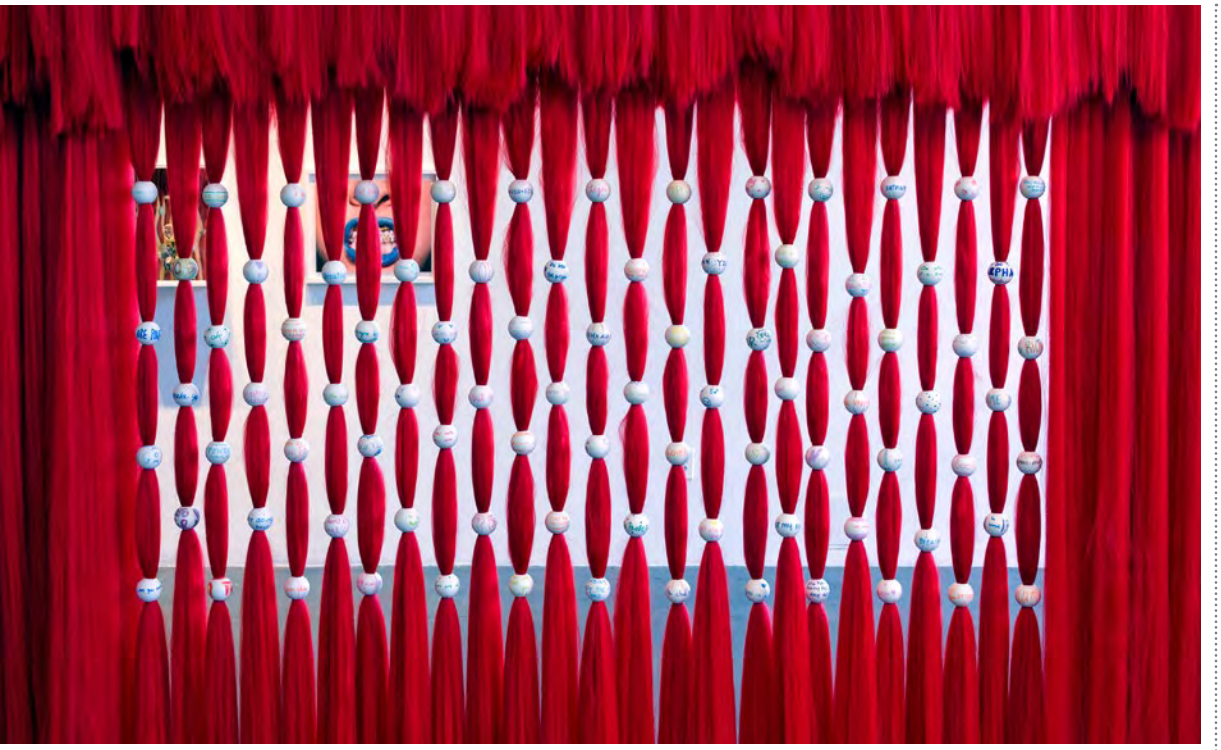
(Women Jewelers 1965–1990. Between Art and Design)

9.22.21 – 11.28.21
Disseny Hub Barcelona (DHUB)
Barcelona, Spain

An exhibition devoted to the female jewelers working in Barcelona from 1965 to 1990. They were inspired by the international phenomenon know as the Neue Schumck or new jewelry.

ajuntament.barcelona.cat/museudeldisseny/en
@museudeldisseny

Betty Cooke
Bracelet, 1981
Gold, diamond, pebble
2½ x 2⅛ x ¾ in.
Photo courtesy of The Walters Art Museum
© Betty Cooke
Accession number: IL.2020.67.58



Jennifer Ling Datchuk
Thick (detail), 2019
Fake hair, porcelain beads from Jingdezhen, China
32 x 10 x ½ ft.
Photo: Ansen Seale
Photo courtesy of Artpace

Announcements

Later, Longer, Fewer: The Work of Jennifer Ling Datchuk

10.2.21 - 1.8.22
Houston Center of Contemporary Craft
Houston, TX

Jennifer Ling Datchuk elevates stories of silent sisterhood and feminist perspectives while exposing systematic inequities that continue to stifle women's progress. As a part of its exhibition programming, HCCC will invite the public to contribute to Datchuk's installation by writing words of affirmation on porcelain beads that the artist will braid into a large-scale curtain made of synthetic hair.

crafthouston.org/exhibition/later-longer-fewer
@crafthouston

CraftForms 2021

12.4.21 - 1.29.22
Wayne Art Center
Wayne, PA

From its humble beginning as an opportunity for local artists to show and sell their work, CraftForms has evolved into an internationally recognized exhibition that draws talent from all over the globe. Lauded for its ability to attract top artists and industry experts to serve as jurors, CraftForms showcases the best of modern craft in a region where craft is king.

craftforms.org
@wayne_art_center/

Metal Museum receives $1 million gift from the Windgate Foundation

Metal Museum
Memphis, TN

The Metal Museum has received a $1 million gift from the Windgate Foundation (Little Rock, AR) to establish an endowment fund focused on the collection of artworks by living artists. With this new fund, the Metal Museum will strengthen its position as a leading figure in the metal arts field and continue to acquire work by a diverse and expansive group of artists who are creating work today.

metalmuseum.org
@metalmuseum/

New Acquisitions Gallery at the Metal Museum with a vessel by Rafael Zarco Soto in the foreground.

Rafael Zarco Soto
Vessel, ca. 2009
Raised copper
Photo: Kim Ward

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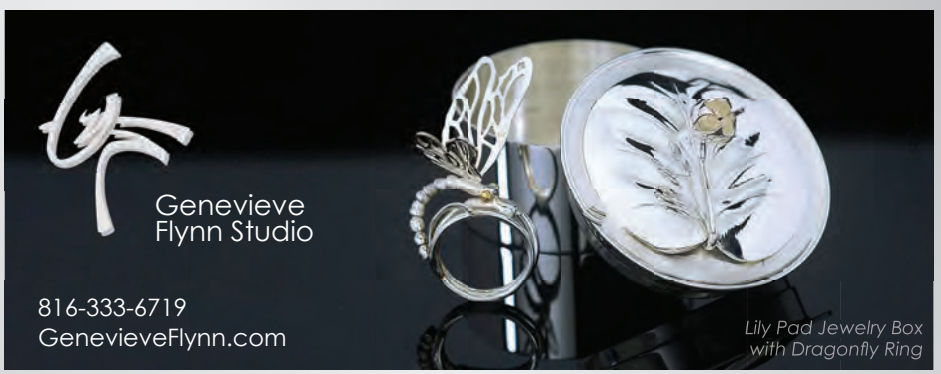

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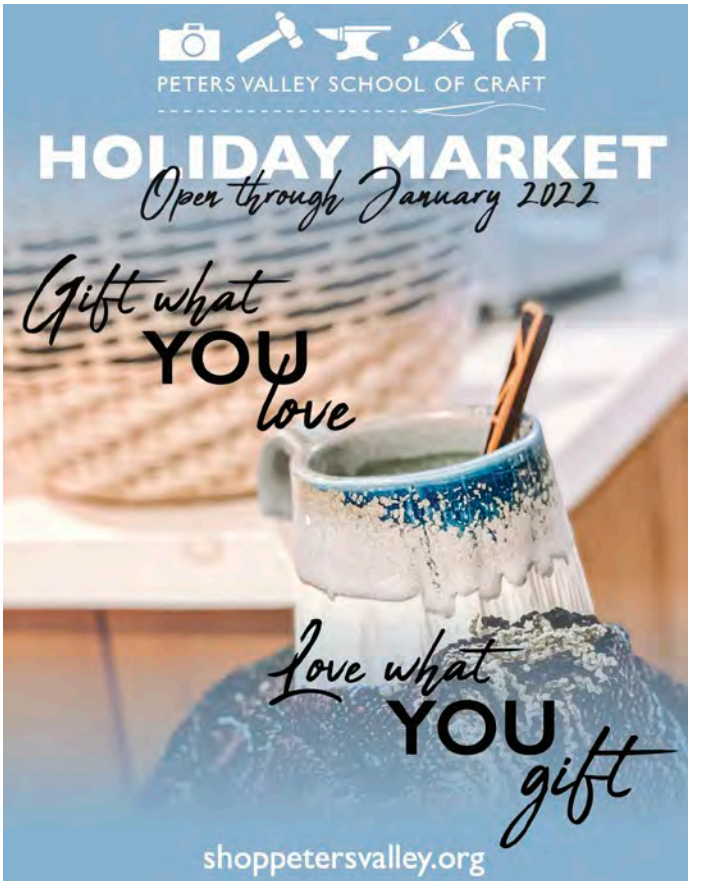

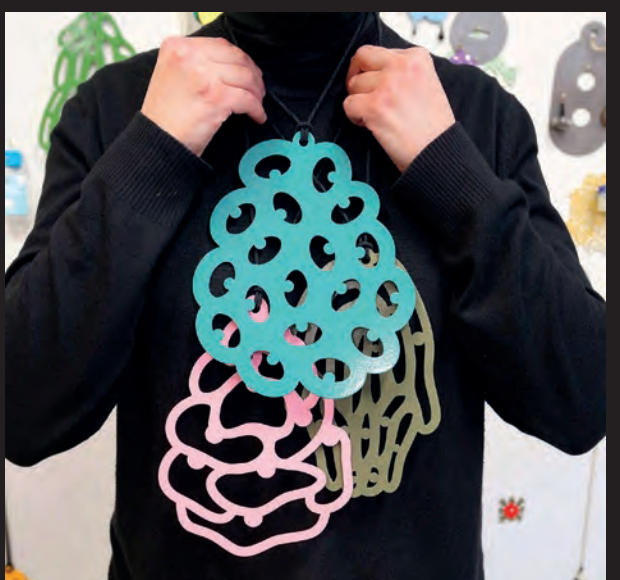

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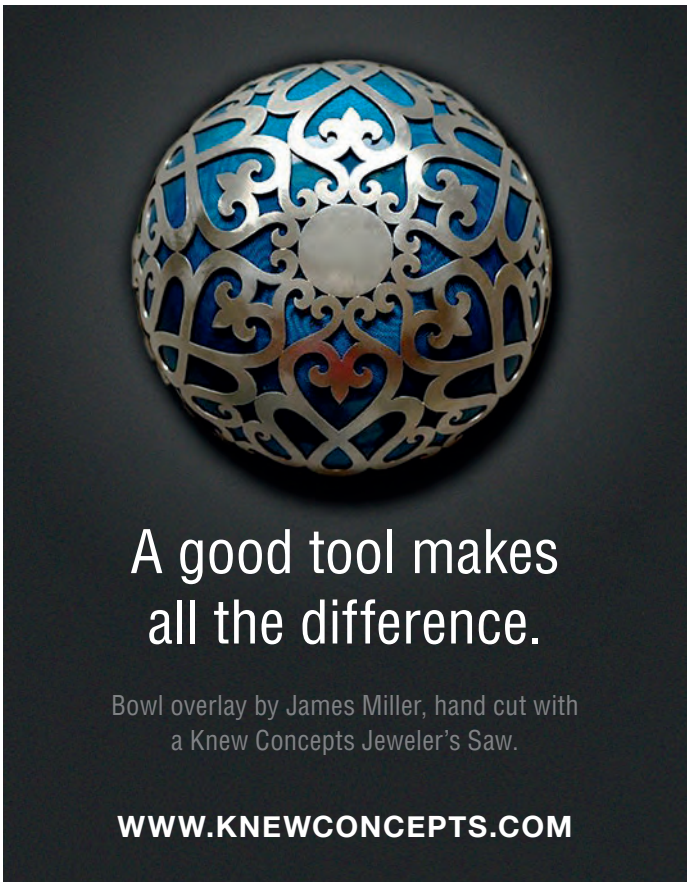

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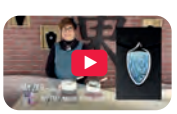

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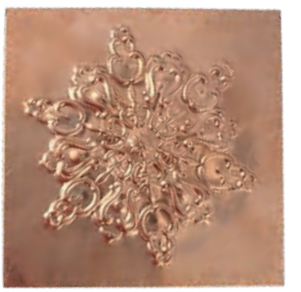

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